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MAY VOKES

ROBERT DROUET'S NEW PLAY.



Robert Drouet's new four-act play, *The Sculptress*, scored, last week, a strong success at the Grand Avenue Theatre, Philadelphia, where it was presented for the first time by the stock company, of which Mr. Drouet is leading man. The *Sculptress* won the heartiest approval of press and public, and the author was repeatedly recalled and compelled to make a speech at the initial performance.

Mr. Drouet's latest play tells the story of a young Italian sculptress who, wooed and won at Rome, is taken by her husband to his English home, where she is annoyed by the attentions of a rascally captain who leads the husband into dissipation. The captain secures from the husband an order for a statue just completed by the wife and presents the order offering, however, to relinquish his claim upon the statue if the sculptress consents to live with him. In a powerful scene, she scorns his proposition and destroys the statue rather than let it fall into the hands of the man she despises. Husband and wife separate, and the wife, assisted by a former true lover, is about to sail for America when the husband, pursued by the police, appears at the wharf. A reconciliation is effected and the old sultor sends the reunited couple away to America while he remains to meet the police.

Mr. Drouet made a personal success in acting the part of the husband as well as in the capacity of playwright. His capable support included Lillian Lawrence, Emma Madden, Alice Shepard, Cora Williams, Harry Davenport, Edwin Holt, Joseph B. Everham, Edwin Middleton and Sydney Booth. The above picture of Mr. Drouet is in the character of De Neipperg in *Madame Sans Gêne*.

MANAGER BLOOM'S MAGIC.

Edward L. Bloom may be said to have been cradled and matured in magic from his long connection with Herrmann and his present management of Buncroft. Yet, despite this fact, the most simple feats of palming have always been as unknown to him as the Egyptian language. He made up his mind recently that this should not be and began the study of magic, practicing in the train to and from his New Jersey home. His place of residence was the changing of a silver half dollar into a twenty-dollar gold piece. Of course the possession of both coins on the part of the performer is the first requisite of the trick. When Mr. Bloom thought he was latter perfect he collected a group of friends in his office, and assuming that the twenty dollar piece was in the place of concealment, where he had placed it while on the train, for "discovery," he began his trick. The silver coin disappeared on time, but the gold one was not forthcoming. Mr. Bloom was at first embarrassed, then mad. He had dropped his real twenty-dollar gold piece on the train floor instead of into the pocket of his coat sleeve. He now thinks magic is unprofitable at the price of twenty dollars a trick.

DINING AT THE THEATRE.

The members of the company at the Empire Theatre have one comfort and convenience which is unique among the theatres of New York. Mr. Frohman has fitted up a cosy dining and sitting room in which the members of the company may take dinner and lounge and read if they please between matinee and evening performances. This obvious disagreeable trips through rain or snow on stormy days, besides giving more time for rest. The company appreciate these advantages, and frequent a half-a-dozen of them may be found dining at the theatre on matinee days. As there are now three of these a week at the Empire, the dining room is put to much use. The dinners are very informal, pleasant little affairs, and are often attended for their own sake. Miss Allen is one of the most habitual diners at the theatre.

LINCOLN J. CARTER'S ENTERPRISES.

Lincoln J. Carter's new play, *Under the Dome*, will be produced at the Lincoln Theatre, Chicago, on Sept. 12. *Under the Dome* will show as scenic features the illuminated Capitol at Washington, the long bridge over the Potomac, a ferryboat crossing the Hudson River, and the wreck of the U. S. S. *Trenton*, together with the other American and German ships that went ashore in Apia, Samoa, in the great hurricane. Work has commenced on this production.

Mr. Carter also expects to produce a new Cuban play, *The American*, early in the Fall, and will probably put out ten or a dozen companies next year. *The Fast Mail*, *The Tornado*, *The Defaulter*, and *The Heart of Chicago* will still be retained.

MILWAUKEE JOURNALISTS ENTERTAIN.

The annual entertainment of the Milwaukee Press Club occurred at the Pabst Theatre, Milwaukee, Feb. 12. In the long and varied programme were John E. Keiler, Carroll Johnson, Opie Read, Colonel William Vischer, Carl B. King, George W. Peck, Jr., George W. Porth, Arthur Knight, William Corliss, Joseph Sherman, Leo Hartelt, Gene Girardin, Okabe's Japanese Troupe, Ford and Francis, R. P. Starkweather, Mrs. Wally Heiber-Vizay, the Carleton Sisters, the Kivford Sisters, Rosie Rendell, Joseph Claunder's Orchestra, and the St. Paul choir boys.

A FACTORY FOR CHARACTERS.

"Come in here a gentleman, and we'll make a monkey of you or a tramp—or a noble Roman—anything you like. We will make you a character, although we cannot give you one. How do we do it? Come back here and I'll show you."

The room into which Mr. Eaves led a *MIRROR* man was a place of striking contrasts. It made a sort of an "after the ball" impression on the mind. It suggested scenes of pleasure and revelry, and then the aftermath—the vague regret, the dull pain and the intensified sense of the prosaic reality of existence. Gorgeous silken costumes, rich with color, hung like festoons in a cave from clotheslines. Military hats and plumes that one could imagine waving to the sound of martial music lay in an inglorious heap. Gay attire was piled on wooden shelves, glittering armor was heaped in soap boxes. Rich mantles and court dresses hung on rough pegs.

"You see that there is not much order here," said Mr. Eaves. "The reason is that we had a flood last Saturday night. When the boys came around on Sunday morning he found the water running on the top floor and leaking down through the ceiling. Many of the costumes were soaked, and we had to hang them up here to dry. It is lucky the water didn't get into our main store room. If it had, we might have suffered loss to the extent of thousands of dollars."

The main room was more orderly, but no less interesting than the other. Tiers of white pasteboard boxes, bearing such inscriptions as "Hamlet," "Indian Chief," "Diplomatic Dress," "Continental Costume," rose to the ceiling. There was wearing apparel, apparently, of every country and every age.

"We have about five thousand costumes here," said Mr. Eaves. "Most of them we have, of course, made ourselves, but many are genuine. How do we get them? Well, in nearly as many ways as there are costumes. We have a large demand for character costumes, and these we pick up anywhere and everywhere. If I see a man on the street in clothes that suggest character I offer to get him a new suit if he will give me the old ones. This greatly surprises him, you may be sure, and he usually thinks I'm crazy until I tell him what I want them for. Almost all of those old plug hats you see over there in the corner were collected in this way. Then we often strike a good thing in the second-hand clothing stores on the East Side. But every day people are bringing things here to sell. They are mostly foreigners, who have come to America to better their fortunes and who have kept going down instead of up, until at last they are forced to sell their dearest possessions. Many of them are old servants who have livery to sell and fancy dresses given them by their master. A few are people of education. It is not hard to guess that their desire to sell costumes which have evidently been treasured for years mean tragedies and sad stories in their lives. Not a great while ago a woman with a thin, refined face came in here carrying a big bundle. She undid the string with trembling fingers, and spread out a very rich old bridal costume. 'How much will you give me for it?' was all she said. I paid her a good price for it, and she hurried away. One day a fine looking old man came in with a little girl. He had a suit of clothes with breeches much as the swells used to wear seventy-five or a hundred years ago."

"I prize these, sir," he said. "I prize them highly." I offered him a certain sum for them.

"Well, well, that will do, under one condition," he replied. "Would you be so good as to tell them back to me for the same figure in the near future, sir?" As I wanted them only as samples I told him I would. "Very well, I thank you, sir. Remember, I will call again, very soon."

"That was a good while ago. I haven't seen him since."

MAY VOKES.

One of the most promising, talented and versatile comedienne before the public to-day is May Vokes who, like many other actresses who have won fame and popularity, began the education that qualified her for a stage career through the medium of the Chicago Conservatory. Among her classmates were many who have since gained prominence and success in the theatrical field. Miss Vokes's professional career covers a period of six years, during which time she has been conspicuously and enviedly identified with the companies of Kate Castleton, Margaret Mather, T. Henry French and other high-class organizations. Last season she headed her own company, starring in a repertoire of high-grade comedies, and her season was one of the most gratifying property. Her impersonation of Rosa Colombier in *The Arabian Nights* and of Penelope in *The Snowball* gained for her unstinted praise from press and public. Miss Vokes is one of Chicago's charming and popular daughters. Her individuality embodies the pure elements of a consummate comedienne. Always bubbling over with sparkling originality, possessing the magnetic force incident to native brightness and refinement and ever involuntarily flashing upon her hearers a perfect avalanche of irresistible fun, she is unquestionably an actress whose future will be one of brilliant advancement. As Tilly, a German maid-servant, in *My Friend from India*, Miss Vokes has made the hit of her life. The New York press unanimously pronounced her work excellent, and the young actress is very proud of an autograph letter from Francis Wilson, in which he gives the highest praise to her for her work. Smyth and Rice are to be congratulated upon being the first among the Eastern managers to secure her services.

A DRAF NUTE PROTESTS.

Sometimes a box-office kick is justifiable. Recently Treasurer Stephens, of the Star Theatre, sold a seat in the balcony to a man who came back and wrote on a pad:

See here, I am deaf and dumb and get my worth of the show from seeing it. You have put me behind the deflector, and I can't even see the stage.

Mr. Stephens exchanged the seat, and sent Press Agent Patch out to treat the victim.

STOP-OVER PRIVILEGE AT WASHINGTON.

A ten day stop-over at Washington, D. C., is now granted on all through tickets between the East and West, via Baltimore & Ohio R. R. Stop-over will also be granted on the return journey made on round trip tickets, within the final limit of such tickets, but not exceeding ten days. Passengers will deposit their tickets with the Ticket Agent at B & O R. R. Station in Washington, who will retain them until the journey is to be resumed, when they will be made good for continuous passage to destination by extension or exchange. This arrangement will doubtless be greatly appreciated by the traveling public, because it will permit the holders of through tickets to make a brief visit to the National Capital without additional outlay for railroad fare.

UNNECESSARY OBSERVATIONS.

One night last week it was my lot to experience a sensation, extraordinary and unprecedented. I actually heard, in a New York theatre, the "tag" of a play. Let it be recorded that the play was *For Bonnie Prince Charlie*, a truly delightful entertainment if a trifle sombre, and the "tag," spoken by Robert Taber, was distinctly audible. It was the first time this season that I have been enabled to hear the closing words of a play. The effort of our audiences is to escape as soon as may be from the theatre, and to this end, scenting the play's end from afar, the worthy patrons of the drama are wont to rise and to make for the doors sometimes before the "tag" is in sight, quite in the identical inexplicable manner that so many admirers of the sterling game of baseball are pleased, as a rule, to flee the grounds at the seventh inning and imagine that they have had the worth of their money. At our theatres, no sooner does one man fancy the final curtain at hand than a hundred arise with him, grab overcoats and hats, and fall to putting on these garments; the ladies follow suit, wriggling into capes and wraps, and all bob up or down, blithely chatting about the play, the weather, or the question of correct angle in feminine head-gear. Through this high and mighty confusion the conscientious players strive to shout their closing lines, but to no purpose. They cannot be heard, the din in the house is supreme, and the few persons who might care to know just how the play ended are left dazed and baffled. Three several times have I seen *Secret Service*, but I have not yet heard that last speech of William Gillette's. Twice, indeed, was I forced to stand in order even to see the final picture, owing to the crowd that had arisen in front of me to file out of their seats.

A similar condition of things had frequently oppressed me in other cities and in provincial towns, and I had been led to suppose that the representation, whereof my doubtful talents were a component part, had much to do with a very possible yearning of the audience to break away. Few spectacles could be more inspiring than that of an escaping audience as viewed from the stage. Men's arms upraised at assorted angles in mad efforts to find coat sleeves; women's garments wadded hither and yon in the wild attempts of their owners to exhibit satin linings to other fair ones; the anxious glances toward the doors; the frantic dash for the street—all these go to make up a beautiful vision that no glare of the footlights can hide. And the din borne to one's ears, above the desperate banging of the band, over the heroic shouts of the actors, drowns every hope and every desire to live. Three or four plays in seasons past have effectually fooled this early closing movement by springing the "tag" when no one was looking, but the average performance never ends except in a babel of deafening opposition. Like the old-fashioned epilogue the modern "tag" serves only as a "chaser," and last lines are usually worse than lost.

But I take off my little hat to Julia Marlowe and to Robert Taber, who contrived to keep a metropolitan first-night audience quiet until the very end of *For Bonnie Prince Charlie*—to maintain such order that Mr. Taber's last words were easily to be heard. Would that some law might be passed to enforce respectful attention in every theatre until the last curtain falls!

A singular feature of *For Bonnie Prince Charlie* was the persistent, unwavering lime-light, which beamed ever and always with lustreous faithful ness upon Julia Marlowe. No sooner did Miss Marlowe appear upon the stage than the effulgent calcium glow smote upon her dusky self, following like a radiant Nemesis wherever she went. Nor did it cease to shine until Miss Marlowe betook herself away, and then all things resumed their normal equality of gloom. No person other than the fair star came for an instant within the dazzling glare, which, with commendable disregard of possibility, shone even in the dark scenes ever bright and fair. This most annoying diminution was the single blemish upon Miss Marlowe's beautiful performance, and its incessant offense suggested nothing more than a sweet melody, exquisitely played upon the piano, but marred by continual use of the loud pedal.

The gentleman who has written to enquire why a majority of the foreign plays reproduced here should be burdened with new titles infinitely worse than those originally used is informed that he has us there. He is further assured that the English melodrama, *Cheer, Boys, Cheer*, would hardly be rechristened in America "Beer, Boys, Beer," although there may be no doubt about the magnetism of the latter title. The young woman who has requested the suggestion of an appropriate stage name for a sourette star in a horse drama is respectfully referred to "Bird" Hall.

Speaking of the horse drama recalls a thrilling occasion in a hopeless up-State town where I once had the honor to appear in support of a disappointed horse, eight other players and a manager. The alleged theatre was on the ground floor only because there was no other floor and no cellar. It was a long, low, rakish hall, entrance to which might be effected from the front alone, and the manager found it imperative, therefore, to introduce the horse—a local artist—during the day, and, after coaxing him down the aisle, to drive him, by threats of violence, up a plank and on the stage. Once behind the scenes, the animal was attached to a nail on the prompt side, where it was impressed upon him that his services would be required only in the second act. He was an affable, useful old plug, and all of us passed during the evening to speak with him, much in the same spirit of reverent awe with which one regards a mummy, a stuffed mastodon, a Spring chicken, a depot hotel mattress, or any other relic of the dead ages. At the great climax of the second act the leading man, mounted upon our equine co worker, rode on in majesty, as he always did, and the ancient horse seemed thoroughly to enjoy the intense enthusiasm manifested by the several paid admissions. Then was the steed led back to his position off to await removal, by way of the house, after the play. The last tableau was a bless-you-my-children episode in the old man's house; parlor scene; sofa 1, table 2, and such just at the end, as everybody bowed to the impressive benediction of the weighty father, and tearful sobs were nominated in the prompt books, an irreverent laugh arose in the house and we looked up in time to enjoy the edifying sight of our friend, the horse, sauntering leisurely out on the stage, through the side wall of the parlor. The closing picture went for nothing and never afterwards could the manager be prevailed upon to play a house that did not boast, back of the curtain, an exit for live stock.

THE CALLBOY.

McJannet, Vincennes, Ind., booking 'W-28, 29.

GOSSIP OF THE TOWN.

Harry Bewley and Violet Barney, of When London Sleeps, were married last week at Detroit.

Robert Levey and Elizabeth Griffith were married in this city by the Mayor last Tuesday.

Buffalo Bill's Wild West is scheduled at Ambrose Park, Brooklyn, April 2.

Rudolph Aronson was ill last week with pneumonia.

The employees of the Broadway Theatre banqueted the Shamus O'Brien company last Tuesday evening.

A search of the room of the late Armand Castlemary failed last week to reveal anything of value. It was believed that the singer had left a will, but none was found.

Nestor Lennon is arranging for his forthcoming tour under direction of W. M. Wilkinson.

Sadie Spencer, late of *The Sleeping City*, has joined La Falote.

A theatre party of 140 Old Kentucky pickaninies made trouble in the gallery at the Academy of Music one night last week.

William Parry, stage manager of the Metropolitan Opera House, has denied the rumor that he would resign his present position.

Homer Drake, business manager of *In Mizsoura*, writes to deny the report that the company had stranded at Grand Rapids. In *Mizsoura* laid off one day at the city named.

Manager T. C. Howard, of the June Agnott and Joseph D. Clifton company, has added a cinematoscope.

George Hartz, of Cleveland, formerly manager of the Lyric Theatre, Hoboken, was in town last week.

Black and McCarthy have not been able to secure a good route for George M. McCarthy's burlesque on *McFadden's Flats*, and the play will not go out until early in the Autumn.

Charles Bagley, who has been playing *Loebell* in *Rob Roy* owing to the illness of one of the cast, left the company Saturday. He also played the title role last year, taking William Prustette's place.

The roster of the Charles L. Young Columbia Opera Company is as follows: Charles Huntington, business manager; Kirkland Calhoun, stage manager; W. A. Reynolds, musical director; Myra Morelia, E. H. Balch, Katherine McNeil, George Lyding, Harry Davis, J. L. Ro-kwell, Eugene Rodgers, Jack Henderson, George Kunkel.

Gilmore and Leonard's B company in *Hogan's Alley*, under management of Peter Rice, is scoring heavily in New England. James Devlin, the tenor, has joined the company, and the La Page sisters and Mahr sisters have become favorites. Gilmore and Leonard are contemplating sending out a third company.

Charlotte Walker, Katherine S. Bloodgood, J. Henry McKinley, Dr. Carl E. Duff, Edwin G. Clemence and F. Townsend S. utwick participated in a concert at Association Hall last Thursday evening.

Clementine D. Vere, Fielding Roselle, Ericson Bushnell, A. G. Watrous and Carlo Gioi took part in the closing Hotel Majestic musicale last Tuesday evening.

B. Lichtenstein, owner of the Harlem Opera House, denied last week that the house had been leased to Henry Rosenberg.

The Wilson Theatre company, supporting Anna E. Davis, have added to their repertoire by arrangement with Robert Drouet, Effie E. L. Doris, Kentucky, secured from J. J. McCloskey, and two entirely new pieces, *The Village Secret* and *The Mortgage Slave*, making a complete repertoire of authorized productions. Burt Wenzel and Myrtle Mills will retire from the company on Feb. 20, being replaced by George M. Thompson and Cora Bennett. The present roster is: E. C. Wilson, proprietor and manager; O. W. Wilson, advance representative; Lou Beasley, stage manager; Edwin A. Summers, Maurice Hedges, Owen Jones, Alfred Franklin, Fred Kay, George W. Thompson, Anna Davis, Camilla Dahl, Cora Bennett, Hattie Banker Beasley, and Laura Thompson.

A son was born to Mr. and Mrs. Ben F. Grinnell (Ella Gardner) on Jan. 27.

George R. Edeson has been engaged by Jacob Litt to play Colonel Sandusky Doolittle in *Old Kentucky* with the road company.

Marie Hamilton, dancer, who was with *The Mandarin*, has closed with that company and has returned to town.

The Lee Avenue Academy of Music, Brooklyn, was sold last week to satisfy a mortgage of \$20,000 held by the Williamsburg Savings Bank, which institution bid \$12,000 and took the property. Another sale is contemplated.

The Old Homestead Quartette, headed by R. J. Joé, have signed contracts for six weeks during the Summer.

Beatrice Herford, sister to Oliver Herford, the artist, made her New York debut in monologues at the Kindergarten Association benefit last Wednesday afternoon, achieving a real triumph. In the audience were Julia Marlowe, Robert Taber, Clyde Fitch, Mrs. Frances Hodgson Burnett, and William Dean Howells.

The roster of Reece's Players is as follows: Thomas Reece and C. M. Murphy, proprietors; H. R. Nelson, George Touche, Stella McDorman, Flora Emerson, Grant Hartell, Jacob Redding, Lee Marshall, M. H. Pichell, Blanch Maddox, Charles Neal, and E. G. Stanley. The company will begin a Spring tour through Indiana and Ohio on March 1.

Frances Drake has returned from Toronto, where she has been treated by a well-known specialist for throat trouble. In Canada she gave several performances of her French musical monologue with pronounced success and it will no doubt be seen in New York this Spring. Miss Drake has been engaged to originate the lead in *The Lady from Banbury Cross*.

Edward Powers, the comedian of the Real Widow Brown company, has returned to New York.

Stephen Townsend, who successfully appeared in Edward Morgan's part in *The First Gentleman of Europe* at the Lyceum at two performances last week, will play the part in London, where the play is to have an early production.

Charles Kent left the cast of *Straight from the Heart* last Wednesday.

A woman wearing a big hat was so annoyed by the comments of persons behind her at the Herald Square last Wednesday evening that she left the house, and made so much of a stir in going that she was invited to come again another night without the hat.

A. G. Delamater's *In Greater New York* company includes Ida Siddons, N-won, Giusaretti and Demoni, Boulden and Griffin, Band and O'Brien, De Ive Sisters, Milford Connor, Eugene A. Neider, and a chorus of fifteen. The play is booked for the principal cities of the East.

MIRROR INTERVIEWS.



Gabriel Harrison.

The interviewer rang the door-bell of a house in a quiet Brooklyn street on a typical Winter day, and a moment later an old man stood upon the threshold. His beard and hair were snow white; age and experience had given his face an expression of repose and calm. Very evidently he had reached the Winter of life, yet there was no coldness for his eyes were still bright; in them there was fire that gave his personality a glow of animation and enthusiasm.

"Mr. Harrison?"

"Yes, sir. Step in, this way, into my den; I like to talk where I work."

The room was an odd and interesting one. There were many books and papers, a writer's desk, an easel with a half-finished painting upon it. The walls were adorned with pictures, and scattered about were many photographs, most of them of famous people of the stage. There were curious, too—time-worn swords and other old, mysterious articles. It would have been very hard to have guessed, from the room, the particular sphere of activity of its occupant. From the easel and canvas you would have said a painter; from the books and manuscripts, a writer. You would have been very sure that he was versatile and a young man because of the evident variety of his interests. You would have been hardly prepared to believe that he was eighty years old and a writer, an actor, a dramatist, an elocutionist in one. Yet Gabriel Harrison is all and more than these. He is a gentleman of rare refinement, ripe thought, and the gentility which springs from a heart that has not grown old.

For nearly half a century he was identified with what was best on the American stage, and in the life of New York. He knew Forrest, and Macready, and Kean, and Mary Duff, Matilda Heron, and the others as men and women in their private lives, not merely as actors in the glare of the footlights. He and Poe, Halleck, John Howard Payne, and other young men of literary and artistic activity, who have since become famous, were boon companions, who lived to the full the life of the town in the forties. It is something to listen to a man with recollections like these. He is a connecting link between the new generations and the old. He gives the past a life and reality such as formal records in books can never give. There are but few survivors of the old theatrical and literary life of the fifty years ago. It was therefore to see a rare opportunity that the interviewer called upon Gabriel Harrison.

"And so," he said, settling back in his chair, "you want me to talk about the past. I am, to speak the truth, a little tired. I give lessons in elocution all day, and try to write and paint and read a little besides; so when evening comes I like to take it easy. So, before we hoist the sail and begin the little trip upon the misty sea of the past, what do you say to some sherry and a cigar to cheer us on the way?" With old-school courtesy Mr. Harrison filled the glasses.

"And now, sir, as this must necessarily be a talk of my old days, we had best begin at the beginning."

"A very important event in my life marks the year 1818. It was then, in Philadelphia, that I made my first appearance. I inherited my fondness for the drama from my father, who was an artist and engineer, and was so strongly inclined toward the theatre that he had all the prominent actors at our house as guests. In 1822 we moved to New York, taking a house in Greenwich Street, near the Battery, which was then the aristocratic quarter of the town. Two or three years afterward an influence came into my life which was of much value to me in my stage career, and which has never disappeared. I was a lively little chap, with lots of spirit, and Aaron Burr, who came often to the house to see my father, took a fancy to me. As you know well, he was a man of wonderful intellect, and among his many accomplishments he was a fine reader. He taught me to read and to use my voice, and impressed upon me a great respect for our language. This training was of great service to me as an actor. It made me very conscientious in the employment of the English tongue. And, even now, when I hear an actor mumble and slur his words, and render his lines in a generally slipshod manner, the image of Aaron Burr rises up before me, and I seem to be listening again to his rich, clear and eloquent tones."

"Another vivid recollection of my childhood in Malibran, the celebrated singer. She and her father stopped for some time at our house. She was obscure then, but possessed a consuming ambition. She played and sang tirelessly, and I remember that I used to grow tired of it, and would stealthily crawl under the piano and step on one of her dainty slippers. Then she would stop and go running about the room after me. She would catch and pretend to whip me. It was great fun for me."

"My first appearance on the stage was wholly accidental. I was throwing wood into the cellar one day, when I was about eight years old, when I heard a voice behind me."

"Ah, my pretty little one, you're just see boy I want. Come wittle me; I giv you candey, money."

"I am not sure whether I asked my father or not, but I know I went with the man, and that night I was a very proud little boy in tights and a spangled shirt as a page in the first performance of French Opera company at the Chatham Garden Theatre. After that I used to haunt the pit of the Old Bowery Theatre, and felt superior to the other boys because I had been on the stage myself."

"When I was about fifteen I became an active member of the American Historic Society."

Shortly afterward we presented Sheridan Knowles' play, *The Wife*, and I was the first performer of the part of Julian St. Pierre in America. But that was only an amateur performance. It was four years afterward that I made my first professional appearance. I played Othello to the lago of the renowned James Wallack, who was the manager of the theatre, the National, on Church street. Emma Wheatley was Desdemona and Henry Wallack Cassio. Annie Wearing, who afterward was married to James Wallack, was also in the cast. I was immediately afterward engaged by George Jones to play leading juvenile parts, and so was fairly launched upon my career as an actor.

"It has been a tempestuous career, full of 'moving incidents.' When I was still very young I played Richmond to the Richard III. of the elder South supported Mary Duff, and played the king to Kean's Hamlet at the old Park Theatre. Those were the days, sir, when Shakespearean productions were supported by the public, and there has been nothing like them since, except on one or two occasions at Daly's Theatre. Why, we were so conscientious then that in representing Bosworth Field, upon which, you will remember, the soldiers were supposed to be mending their armor, we used to open the door into Theatre Alley and set men to pounding pans on the other side of it so as to get the effect of atmosphere and distance. It was about this time, too, that I played the king to the Hamlet of James E. Murdock, and Duncan to his Macbeth when he made his first appearance. Also during the same period I was Pythias to the Damon of Edwin Forrest, Duke to his Othello, and supported him in many other plays."

"And now sir, if you should ask me who is the greatest actor America has yet seen or is likely to see for a long time, I should say, with absolute conviction of mind, Edwin Forrest. I have seen in my time the great actors and actresses of Europe and America; I have played with many of them, but none have equaled Forrest in detail of finish, elocution, force and grandeur in the supreme moments. But let us go back a few years. I picture in my mind the old Park Theatre in the thirties, when I was a boy, and the theatres were food and drink to me. The front of the old building is lighted with dull flickering lamps. There is a great crowd of men and boys, myself among them, gathered about the pit door, whistling, singing, shouting, stamping and making a great deal of noise generally in our impatience to be admitted. At last we hear a bolt quickly drawn on the inside, and the door is flung suddenly open. There is a stampede. Everybody rushes in at the same time crowding, pushing, scrambling. A half a dozen hands are pushed through the ticket-seller's window at once, and there is a scurry and loud tramping of feet as we rush into the empty pit to get the best seats. In a little while ladies and gentlemen, people of note, Webster, Clay, Irving, Bryant, Halleck, Willis, come in and take their places in the boxes. I pick up my programme and see the words:

PARK THEATRE.
The Great Tragedian,
EDWIN FORREST
in the character of
VIRGINIUS.

Then comes the music, and then the play; it thrills us and incites us to wild enthusiasm. These are my first recollections of Edwin Forrest."

"My last are of the year 1872. It was the final night of his engagement at the Fourteenth Street Theatre, and he was playing Lear. At the end of each act the audience, men and women, rose to their feet and greeted him with thunderbolts of applause. I had seen him play the part magnificently hundreds of times, but to-night he outdid himself. At the conclusion of the performance he sent me word that he was too exhausted to see me in the green-room, and would like to have me call on him the next day. His door was open when I went to his room. He was sitting in a pensive attitude, with his head resting in his hands. Neither of us spoke for a moment."

"And what," I finally say, "in the name of God were you trying to do last night?"

"Play Lear," he answered, "and, God help me, I will never play Lear again."

"He never did. On the morning of Dec. 12, 1872, I received word that my friend Forrest was no more. That night I, with others, sat up with the body, and as I looked upon the placid and manly features my thought was: This is not Forrest; here King Lear lies dead."

"I picture in my mind another supreme artist of the past, one who comes nearest Forrest, I think, in the qualities which make dramatic genius. This artist was a woman, Mary Duff. It is a stigma upon the public of her day that she did not hold the topmost place in its estimation. She had no theatrical tricks, and that is why the blind public gave great approval to much inferior performers."

"Do I seem narrow and prejudiced in favor of the past when I say that these artists have no equal in the present day, and that the general standard of acting is lower now than ever? It is my belief, at any rate. And I think the reason is that actors with exceptions, of course, are not as conscientious now as they used to be. They rely too much on inspiration, and are too fond of stalling. Why, sir, many an actor holding subordinate places in the old stock companies was superior to many of the performers who now blazon themselves forth as stars in the dramatic firmament. The actor nowadays is inclined to scorn elocution, on the ground that it makes him stiff and formal. He is greatly mistaken. Elocution gives him grace and naturalness both in speech and gesture. It is to the actor what grammar is to the writer. Johnson said, you know, that genius is an infinite capacity for taking pains. It is so in acting. There can be no greatness without correctness in the details. The trouble with the actors of to-day is that they do not take pains. They are not wholly to blame for this, however. Many of the plays which they are called upon to present are not worth pains. They are so light, so frothy, so trivial that their effect upon the players is demoralizing."

"What a world of difference there is between this sort of thing and the noble work of Shakespeare, so inspiring that a great actor was in the habit of spending hours in solitude before the performance, in order that he might become thoroughly imbued with the spirit of the character. Garrick used to go to his dressing-room about 5 o'clock in the afternoon, put on his stage costume, and deny himself to everybody. He did not read or rehearse his lines. He sat in his chair apparently buried in moody thought. At 6:30 a boy would open the door and place within a tray of toast and tea. At the proper time the boy would come again and say 'first music, Mr. Garrick.' There was no reply. Garrick was still wrapped in meditation. Only when the boy came again and announced 'second music,' which meant that the curtain was about to rise, did Garrick arouse himself from his reverie. He would stalk to the wings and stand without a word till his cue came. When at last he went upon the stage he was not Garrick, he was Lear or Othello or Hamlet, as the case might be, and he would give a performance that would stir the audience to their souls' depth. Garrick, in cold

weather, would rush into his dressing-room with his clothes wringing wet from perspiration. After playing Richelieu he would not recover for hours from the cough which he affected in portraying the character."

"To go back to our original theme, myself, I became suddenly possessed of a great desire to make money in a hurry about 1850. I thought I saw a chance as a merchant, and so left the stage and opened a store on the site of the old Niblo's Garden. I didn't make as much money as I had hoped, but to the store I owe my friendship with one of the finest men and greatest geniuses ever born in this country. I was sitting in the store about dusk one evening when a man a little below the medium height, rather poorly dressed, and with a remarkably wide forehead came in."

"I was looking at that Virginia tobacco in the window," he said.

"Yes," I answered, "it's the best that can be had. Here is some of it; try a piece."

"Well," he said, "after he had sampled a bit. 'I'm not much of a chewer, but I think I will take a little of that.'"

"After a little chat he went away and I didn't see him for some weeks. He came in one morning when I was laboriously trying to write a campaign song for the White Eagle Club, of which I was president. Polk was running for the Presidency then."

"Ah," said my visitor, "I see you are writing. I will call again."

"I begged him to stay, explaining what I was doing. Just then a woman came in, and I was busy with her about ten minutes. When I went to the back part of the store I found my unknown friend busily writing on the piece of brown paper upon which I had been trying to compose the verses."

"Here," he said in a moment, "how will this suit you?"

"I took the paper and was filled with astonishment. There were five stanzas of verse, perfect in rhyme, fine in sentiment, and in just the right rhythm for the musical air they were to be sung by. He smiled at my surprise and declined my offers to pay him for the lines, although I did finally persuade him to take some of my fine Java coffee."

"I should like to know you, sir," I said as he was leaving; "won't you tell me your name?"

"Certainly, sir," he answered, "Thaddeus K. Perley, at your service."

"Fitz-Greene Halleck and myself were great friends in those days. He used to come to the store in the evening, and we would sit for hours and talk and drink the wine which I kept in stock. I met him on an equal footing, because I thought that if he was a fine writer of poetry I was a fine reader of it. One night another friend, then a famous character of the town, had been sitting with us, and had paraken so liberally of my vitnages that we thought it advisable to help him to bed. This did not take long, as he lived next door, but when we returned we found a gentleman waiting for us. It was the small man with the wide forehead."

"Glad to see you, Mr. Perley," I began.

"Why, hullo, Poe!" Halleck broke in. "Mr. Harrison, my friend, Mr. Poe."

"This was the beginning of my friendship with Edgar Allan Poe, a friendship that lasted as long as he lived, and the man who says he was dishonorable or was addicted to excesses of any kind falsely and maliciously maligns the memory of a dead man, who cannot defend himself."

"In the following years I again became active in the theatrical world. I was an actor again, and then became a manager. I lived then, as now, in Brooklyn, and brought several excellent dramatic and operatic companies across the river. I, in connection with several others, called the first meeting to build the Academy of Music, which was opened in 1860, and I was the first manager of the Park Theatre, which was opened in 1863 with a fine stock company. I afterward organized an American opera troupe, with Theodore Thomas as leader of the orchestra, and then became manager of the Academy of Music, where all the leading actors of the time appeared. I helped to found the Brooklyn Academy of Design and Brooklyn Faust Club, and am a life member of the Brooklyn Historical Society. In 1871 I wrote a life of John Howard Payne, and had a monument erected to his memory in Prospect Park. The actors of New York city responded nobly when I asked them to aid me in this project, and we gave two performances, which netted nearly four thousand dollars. I have also written a life of Edwin Forrest, illustrated by engravings which I executed of Forrest in his leading characters."

"And your plays, Mr. Harrison?"

"Well, I commenced rather young at playwriting. When I was sixteen I wrote a drama in blank verse. It was performed by the amateurs of the old Historical Society of New York, and I played the leading part. My next dramatic effort was *A Trapper Caught*, which was performed in Brooklyn. In 1866 I wrote the tragedy of *Millan-thesis* in blank verse for Matilda Heron. She was enthusiastic over it and performed it in St. Louis, but the war had just closed and the people wanted light, joyous entertainment. It was the time of the great Black Crook craze. I afterward dramatized Hawthorne's *Scarlet Letter*, and it ran for two weeks at the Court Street Theatre in Brooklyn. My daughter played Hester Prynne and I Roger Chillingworth. I have just finished a five-act play called *The Niece*, which has no immorality or monkey shines in it."

Mr. Harrison caught the interviewer's eyes wandering toward the relics.

"I have some interesting things," he said. "Here, for instance, is a sword which Napoleon Bonaparte presented to Talma, the great French actor. It was bought at auction in Paris among his effects. And here is the sword that Kean always carried in playing Othello; here are the scales which all the great actors used when they played *Shylock* at the old Park; here is a brass heel plate off the shoe of *Rachel*, the famous French actress. She tore it off her shoe in going up a stairway once when I was acting in her company. 'Keep it, Monsieur Harresoon,' she said, as I was handing it to her, 'as one little remembrance.'"

"And here is another sword which was presented to me long ago by the wife of Captain Lawrence in gratitude for interesting myself in rescuing his grave in Trinity Churchyard from oblivion, and placing a monument to the memory of the man who died with the words upon his lips, 'Don't give up the ship.'"

The interviewer was now escorted into the parlor, and shown several fine oil paintings of Mr. Harrison as a young actor, and many paintings from his own brush. These together with his excellent engravings in his "Life of Forrest" and a remarkably impressive portrait in oil of Edgar Allan Poe, leave little doubt that he would have won fame as a painter if he had devoted himself exclusively to painting, as he doubtless would as an actor or a playwright if he had confined his energies to either one of these arts.

"I possess," he said with a smile, "the fatal gift of versatility. Yet I have had a rich life, and would be glad to live another eighty years, but for one thing, which is, that I would not live it with the same old friends."

In Gabriel Harrison is presented the remarkable spectacle of an aged man who has lost but little of his energy and but few of his enthusiasms, a man whose years are those of a patriarch but whose spirit is that of youth.

"I love the drama to day," he said, "as I did fifty years ago. It combines all the arts. It speaks with a dozen tongues. It appeals to the eye, the ear, the mind, the soul. It is the great teacher. Let us make money out of it if we can, but let us remember its nobility and not drag it in the dust."

AN ACTRESS'S GLIMPSE OF THE YOSEMITE.

As the public always manifests a just and inexhaustible interest in any of the experiences of theatrical persons, despite the fact that closer contact with and better knowledge of them of late years has dispelled many of the illusions formerly surrounding their lives, perhaps a glimpse of a far-famed spot, as it impressed an actress, may not be inopportune.

Those who live in this life of artificiality usually appreciate and enjoy nature's beauties even more keenly than those whose existence leads them along ordinary lines. When we have read, thought, heard, and expect a great deal of any object or place, the knowledge or sight of it often brings a sense of disappointment. Such is not the case with the place I shall try to describe—Yosemite Valley. Read of it, imagine it, picture it as you will, your ideas dwindle into such insignificance when confronted with the great reality that naught but awe pervades you.

I was one of a party of five members of the profession, two of the number being well known to theatregoers, who, on a perfect May morning, started in their own conveyance to visit this famous spot. We chose the route via Mariposa and Cold Springs, it being more wild and romantic than the more popular one via Mariposa. Starting about nine o'clock in the morning from the city of Mariposa, we traveled about thirty miles over a main road, and at dusk at the little valley, in the mountains of the Yosemite National Park, we were properly speaking, "in the heart of the wilderness."

The day had been extremely warm, but the cool breeze, which always accompanies night in California, was wafting sweet perfume from the thousands of wild flowers which grow on every side. While we had enjoyed the day intensely, being in the true spirit of it, we were now strongly reminded that the inner man required attention. We were conducted without ceremony to our sleeping apartments, mine being a large room, with bare floor, unfinished wall, the ceiling being frescoed by rough-hewn pine logs. However, soap and water were at hand and after refreshing ourselves we impatiently awaited the sounding of the dinner bell. Anon! the welcome harbinger rang its merry peal; we repaired without delay to the dining hall, and there upon the board were ham, sardines and smoked beef—imagine how tempting when one's stomach yearned for a rare breakfast! We bore it bravely, although the repast was strongly reminiscent of some "one-night stands," and congratulated ourselves that we had but one more meal to digest there—breakfast. We retired early, but about 4 A. M. our slumber was disturbed by a fearful noise overhead. Upon investigation we found it to be the "patter of the rain upon the roof." Our hearts sank within us as the rain continued, and 9 o'clock found it raining still.

The Chochilla mountain, the summit of which is five miles of fearful climbing, stood before us and it was impossible to attempt its ascent while it stormed. We were growing disgusted and cowed, Yosemite would not reward us for the trouble of getting there. When the third morning dawned upon our disheartened gaze we were never before so grateful to "old Sol" for showing his benign countenance as on that particular morning. We lost no time in leaving Cold Springs, carrying with us anything but pleasing recollections. Our day's journey was not entertaining; suffice it to say, the mountain seemed interminable to us, and certainly to the poor animals struggling for a footing on the slippery roadbed; but at last we gained the summit and traveled the rest of the day with comparative ease. Worn and with a poor supply of enthusiasm, we arrived at Big Tree Station about 5 P. M., but the inviting parlor with its huge log fire, the genial face of our host and, above all, a good supper, soon restored our good humor. After a pleasant hour or two we sought our comfortable rooms, for we knew the next day would be fatiguing, but our hearts beat with anticipation of what awaited us at the end of it. In high glee we started early the next morning upon the twenty miles that lay between us and the valley.

It was a lovely day. Nature had donned her best attire, and the scenery at many points along the road was superb. We speculated about how the valley would look at first sight, hoped we should not be disappointed, and many other equally absurd remarks were indulged in. At last we began to descend the grade, five miles in length, which leads into the valley; all eyes were alert to catch the first glimpse when, on turning a sudden bend in the road, we saw it! We drew rein, and for many minutes I knew, saw nothing but that scene of grandeur and sublimity such as the human mind can scarcely comprehend. I felt in the presence of the Divinity, and could have knelt and thanked the mighty power which controls this universe, that the gates had been thrown ajar to allow us poor mortals a glimpse of Paradise. On the left, looking down the valley, stood El Capitan, the king of mountains; on the right poured Bridal Veil Falls, and on all sides myriads of little streams, running like silver sprays down the side of massive rocks, reminding me of tears streaming o'er the furrows of a strong man's face. We viewed this gorgeous panorama from Inspiration Point—that expresses it, for those who gaze and possess a soul must feel inspired. We reached the hotel in the valley about 4 P. M. We forgot fatigue. Here, where nature holds her daily, nightly convulse, where the Almighty Architect must have satisfied his most exalted ambition, we could do naught but wonder. The moon, "bright lamp of heaven," shed her lustre on the glorious scene, mingling her silvery beams with the spray of Yosemite Falls, trickling in the shaggy breast of Glacier Point and sliding us to see all at its best. As I stood surrounded by those grand mountains (God's church steeples) I prayed that the scene might be forever impressed upon my brain, a picture indelible upon memory's walls!

How inadequate are words to reproduce it! We spent five days in the valley, leaving with a sense of deep regret. We may never all have the same opportunity again, but one thing, I know, not a member of that party will ever forget it, or cease to long for a repetition of it. Our duties call us into a phase of life trying and often hard to bear, and I know of nothing which rests one's wearied soul more than to mentally traverse such scenes again and yield to the inspiration which their presence brings. Civilization is trespassing too far and too fast upon this domain. Let us preserve and keep secure the gems of nature centered in Yosemite Valley.

HANNAH M. INGHAM.

THE FOREIGN STAGE

PARISIAN DRAMATIC TOPICS.

(Special Correspondence of The Mirror.)

PARIS, Feb. 13.

The events of an otherwise dull period were Sarah Bernhardt's successful production of Sardou's new play, *Spirite*, at the Renaissance on Feb. 8, and the first performance at the Theatre du Vaudeville last night of Maurice Pommey's new comedy, *La Douleur*, with Madame Réjane in the leading role. The fact that M. Donnay is the author of the clever comedy, *Amants*, led the critics and general public to expect success for his new play, but they were hardly prepared for the triumph which it achieved. The term *La Douleur* means that every wrong brings its punishment. The selection of this title is an example of the great cynicism of the play, its moral being, if it has such a thing, that every wrong brings its punishment, but usually to some one other than the evil-doer.

The 8th act shows a dinner party at the house of a banker who has been indulging in large and dangerous speculations. Just as the guests are about to sit down to dinner, the host is called into another apartment, and is informed he is under arrest for illegal transactions. He shouts himself. The company is informed of this, and for a moment is perplexed as to what to do. It hardly seems proper to go on with the festivities, and yet there is the sumptuous feast which it would be a pity to let go to waste. "We know of nothing officially," someone says. The others agree in this, and their perplexity goes, they sit down to dine. This scene illustrates the tremendous cynicism of the play.

Hélène, the wife of the banker, goes to the house of her parents in the country during the early days of her widowhood, and her dear friend, Madame des Troubles, who lives close by, invites to her home Philippe Lamberthie, a sculptor, who is Hélène's lover, in order that she and he may have opportunities to meet. Madame des Troubles herself becomes lonely in the constant absence of her husband on his bicycle and conceives a passion for Philippe. He, because of his love for Hélène, resists temptation, but only temporarily, for in the interval between the second and third acts he is supposed to have succumbed. Shortly after his marriage with Hélène Madame des Troubles comes to him in the absence of his wife, and he repudiates her. Then she tells him that he is not Hélène's first lover. The latter enters at this instant. Madame des Troubles says that she dropped in for a moment from shopping; the woman has one another, and the husband and wife are left alone. He accuses her of her perfidy, saying that he learned of it from an anonymous correspondent. She confesses, but in the course of the stormy talk learns that Madame des Troubles has been his informant. Hélène's mind is quick. Why had her friend exposed her? There must be something between her and Philippe. Hélène is in an instant transformed from the meek repentant to the woman frenzied with jealousy and scorn. She asks Philippe how he dares accuse her, with his new greater sin fresh upon him. He is cornered and humbled. This is the climax of the play, and it is developed with rare skill. It is otherwise superbly acted. Madame Réjane as Hélène has scored one of the greatest triumphs of her career.

Two one act plays treating of the same theme in a different manner and intended to be acted together were presented at the Comedie-Francaise. The twin plays are by Edward Pailleron and illustrate two very different ways in which a young wife can keep her husband attentive to her. The time during which the plays were in preparation and the talk about them had led the audience to expect something unusually brilliant and it was a little disappointed, although on the whole the plays were a success. The President of the Republic and many other prominent persons were present at the performance.

H. A. L.

THE DRAMA IN AUSTRALIA.

(Special to The Mirror.)

SYDNEY, N. S. W., Jan. 18.

The new year has opened well so far as theatrical matters are concerned, and a very healthy tone of business prevails at our leading theatres.

At the Lyceum, Charles MacCarthy has been playing *Lady Marney* since Boxing Night, and this play has proved very acceptable to holiday audiences. MacCarthy is quite the best woman impersonator we have had over here, and is so acknowledged by the local press. The company supporting him is a well-chosen one, including as it does, Scot Ingalls, Dick Stewart, Frank Clark, Ralph Roberts, Yda Hamilton (Mrs. Scot Ingalls), and Harrie Ireland. On Saturday a change of bill was made to a musical comedy—*True Irish Hearts*.

The Brough Comedy company at the Criterion, after a successful season with Nancy and company, are now appearing in Oscar Wilde's *A Woman of Importance*. This play is well received, and the smart epigrams with which it bubbles over are much appreciated. Edward Ferris, the new member of the company, made a rather disappointing first appearance as juvenile lead, but gives promise of better things in a more congenial role. George Titherage was really excellent as the Miss Lord Illingworth, Mrs. Robert Brough as the wronged Mr. Arbuthnot acted the part with a very acceptable reserve. Florence Seymour, who made her first appearance with this company, made quite a hit as a leader of the smart London society, and her delivery of the author's smart sayings was *à la perfection*. Other parts call for no special mention, suffice it to say they were in excellent hands.

Stebad the Sellar, the Christmas pantomime at Her Majesty's Theatre, continues to draw as at the beginning, and promises to run many more weeks. Frank Lawton, The Lucifer, and Will Crackles all help toward its success. Charles Westmacott is to be much congratulated on his first venture in the launching of a pantomime.

The Palace Theatre of Varieties is not only the most luxurious Music Hall in the antipodes, but also gives its patrons the best bill of fare. R. G. Knowles, the peculiar comedian, was an instantaneous success, and is a firm favorite here. Bellman and his wife, Lottie Moore, are also a very good pair. Henry Lee, the notable men impersonator, is really wonderfully clever; his most popular impersonation is that of Ruyard Kipling. At the conclusion of his engagement to the Palace management Lee intends to return to London via New York in February.

Harry Richards' bill at the Tivoli includes Chirgwin, the white-eyed Kaffir, and Charles Godfrey.

Mrs. James Brown Potter and Kylie Bellew are apparently carrying all before them down in New Zealand, which country they are now visit-

ing for the first time. South Africa, I understand, is their next destination. Mrs. Potter, with the true instinct of a woman, has been gambling in West Australian mining spec., and with considerable success.

Scot Ingalls and his wife, Yda Hamilton, will appear in Williamson and Mungrove's *Prisoner of Zenda* production.

Charles MacCarthy, at the conclusion of his Sydney season, will visit the other Australian cities.

Frank Thornton's company, now playing *The Strange Adventures of Miss Brown*, in Melbourne, will follow the Brough company at the Sydney Criterion Theatre. Herbert Terry, of this company, is a son of Edward, of the same name.

I notice by English papers that Athena Claudine, erstwhile a member of George Rignold's Dramatic company, is touring the English provinces with one of George Edwards's numerous companies playing *The Gay Parisians*.

Harry Richards has engaged for the Melbourne Opera House Edgar Granville, recently a member of Holland's Minstrels.

Julius Knight, who visited Australia some years ago as a member of Laura Villier's Dancing Girl company, is likely to come out again as a member of Williamson and Mungrove's *Prisoner of Zenda* company.

Billy Elton writes from Capetown, S. Africa, reporting good business. Madame Amy Sherwin, the Australian vaudeville, and her company follow his company there.

Alfred Dampier and his company are now in Adelaide, S. Australia.

I was inadvertently omitted to mention George Rignold's present season at the Theatre Royal, which is passing off most satisfactorily. Tommy Atkins, with Rignold as the private, has proved a very strong bill, and Chas. Rye, Chas. Rye, in active rehearsal. Frank Hawthorne, a son of the veteran W. J. Wilson, has been doing some good work with this company, and I understand, has some idea of visiting the United States to try his luck.

J. C. Williamson wished to secure Henry Lee for his *Prisoner of Zenda* Company, but Mr. Lee, owing to previous engagements, refused the offer.

Fanny Liddard has returned to Australia after a long absence in the United States, where she has picked up a true American accent. She will probably join the comic opera company when it is re-formed.

Mated, the pantomime at Melbourne's Princess, will be staged in Sydney at Her Majesty's about Easter.

Henry Bracy, the literary tutor of the now disbanded Royal Comic Opera Company, is advertising for comic opera actors. Eric Lewis, a London comic opera singer, is on his way here. Another London company is to visit us shortly under Williamson and Mungrove's management. The Gaiety will be their place de resistance.

George Darrell contemplates touring New Zealand with Marie Correll's *Sorrow of Satan* and *The Queen of Coalgardie*.

There is a regular craze here at present for photographing the audiences at our theatres.

E. NEWTON DAILY.

MELBOURNE, Jan. 20.

The pantomime, *Mata*, the Fire Queen, was produced at the Princess Theatre in the presence of an audience which filled the large house. Florence Young, May Folland, Julia Wray, H. Nash, G. Lear, and Fred Young all appear to great advantage. The scenery and mountings of the place are magnificent.

Fun on the Helix is still selling merrily at Her Majesty's. W. Congrove is appearing as *Widow O'Brien*.

The play, *For England*, still attracts large audiences at the Royal. Miss Holt's clever impersonation of the Jew creates much amusement. Messrs. Baber, Congrove, Inman, and Misses Watson and Rose all acted up to their usual standard. The whole production does credit to Miss Holt.

The *Temptations of a Nurse Girl* is the title of the piece being played at Her Majesty's. Marie Wilton as the heroine, Victor Neville as the hero, and W. Vincent as the villain all did their share to make the piece a success.

The *Strange Adventures of Miss Brown* is at the Bijou Theatre. The play is presented by Frank Thornton and his clever company. Mr. Thornton could carry the whole piece on his own shoulders, but is admirably assisted by Miss Seabrooke, Meta Pelham, and the gentlemen who are associated with him.

Harry Hill, late of Brough's company, has been engaged by Frank Thornton for his new English company.

The Tivoli Minstrels continue to attract large audiences at the Opera House. Alice Leamar is still as great a favorite as ever. Alma Gray and Charles Howard received a splendid reception. John Coleman gave his famous scissor dance, and Edgar Granville took the house by storm in his impersonation of a quaking widow.

Violet Elliot, late of the Royal Comic Opera company, has made a big hit in Calcutta with *Hudson's Surprise* company.

The Dampier are playing at Hobart, Tasmania, with great success.

Mrs. Potter and Mr. Bellow will return to Melbourne for a couple of weeks after their New Zealand season.

In the production of *Mata* at the Princess's Theatre, no less than three hundred people are employed.

Billy Elton and his company are doing well in South Africa.

It is said that Mr. Knowles made the biggest hit ever made in Australia.

Laura Roberts, late of the Maggie Moore company, is now playing with Gourlay's company in Shipped by the Light of the Moon.

Mrs. Henry Bracy is appearing with Brough's company in Sydney.

Mr. Goodman will continue to represent Williamson and Mungrove in Sydney.

Frank Thornton and his company will open in Sydney on Feb. 5.

Williamson and Mungrove are going to reorganize *The Royal Comic Opera* company about Easter time. Eric Lewis, one of London's best comic opera artists, has been engaged.

Charles Ryley will return to Melbourne under engagement to Williamson and Mungrove with a new English Gaiety company, which will play *The Gaiety and My Girl*.

JAMES M. ROBISON.

LILLIAN RUSSELL WINS HER CASE.

Judge Townsend decided last Wednesday in favor of Lillian Russell in her suit against the United States Government to recover tariff money paid under protest in 1894. Certain costumes, imported by Miss Russell, were admitted free of duty for use in a play, the customary provisions concerning exportation being extended six months. But the Board of General Appraisers obliged the actress to pay duty, and her successful suit will compel the government to refund the payment.

BREATHES THROUGH THE NOSE.

Given some knowledge of music and a fair ear, the rest is summed up in "take care of the lungs and the voice will take care of itself."

Breath has been called the motor element in voice-production, and control of the breath is the foundation of all good voice production. A part of this control comes early in life to every one, except the dumb, and "learning to talk" is only another way of saying that we gradually learn how to control the breath in vocalization. Skillful control of the vocal apparatus and the motor element is capable of great improvement under proper teaching. Skill in the use of the voice is, therefore, so much admired as skill in the performance of any action.

There is a medical aspect to part of vocal training, as to how it affects the general health. Briefly, oxygen, taken into the lungs with each inhalation of air, is necessary for the purification of the blood. Oxygen is also necessary to the completion of certain changes in the food stuffs after they enter the blood or the blood glands. With too little oxygen these incompletely changed foods are in reality poisons, and are, therefore, inimical to health. So then, proper breathing of fresh air is conducive to health of body as well as to good voice.

The knowing how to breathe and the daily practice of deep, full, inhalations of pure air is the wisest preparation for making the best of the varying conditions under which the voice must be used. The difference between the air of the room in which a rehearsal gives promise of success, and the over-heated or under-heated air of the concert room or theatre, is a factor frequently overlooked and disappointment follows.

The nose is the proper passage-way of the air to the lungs, and not the mouth. The nasal passages, and the large hollow air chambers in the cheek bones and over the eyes, which communicate with the nose, are intended to clean and filter the inhaled air; as well as to warm or to cool it; to moisten or to dry it. Air inhaled at a temperature of from 65° to 85° F. is warmed to the normal temperature of 98.5° F. before it passes into the lungs. This is not the case if the air is taken by way of the mouth. Dry air is rendered moist, and moist air is dried, to a proper state of humidity before it passes into the lungs. The nasal mucous membrane covers a surface equal to about twenty-six square inches. This surface furnishes a plot of mucous daily for cleansing and for imparting moisture to the inspired air. Residence in damp localities, breathing through the mouth, and other causes, combine to lessen the demand for this mucus, hence the prevalence of the nasal, the laryngeal and the bronchial catarrhs. Any of the mucous surfaces or any of the hollow tubes in the body supplied with a mucous membrane may suffer from "catarrh." In the nose there may be an over supply of mucus or a diminished secretion of it. Either condition demands attention. The mucus, the fine hairs at the entrance of the nose, and the still finer microscopic cilia (hairs) on the surface of the mucous membranes are potent factors in filtering and in cleaning dust-laden or smoky atmospheres.

If the voice-user finds it impossible or difficult to breathe through the nose, a physician should be consulted. Preferably one that has given the nose and throat special study. If obstructions exist in the nasal passages proper treatment will greatly aid in securing free nasal respiration with increased resonance to the voice. Every one knows how a "stuffy cold" in the head "damps" an otherwise clear, full and resonant voice. Nasal respiration thus secured will come many a trouble in the throat to also clear up.

As to breathing when actively using the voice. At such times nasal breathing is not always possible, because short half-breaths are demanded, and these are best secured by way of the mouth. But at the proper places, when time allows, fill the lungs steadily and slowly by inhaling air through the nose. Habitual mouth breathing leads to discomfort, then to disease of the mouth, throat, and lungs.

"Take care of the lungs and the voice will take care of itself" includes all of the foregoing and a great deal more. The writer desires to add his mile toward the things that make artistic success possible and lasting. This contribution is upon a subject liable to be misunderstood, if not entirely neglected, in daily life.

THOMAS M. STEWART, M. D.

CINCINNATI, O., Feb. 17.

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CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Camille Uno, violinist, to a large and cultured audience; performance excellent; general satisfaction; she was ably assisted by Minnie Methol. Prima Donna George H. Wesley, pianist, and Edwin Douglas, tenor. Hoyt's Texas Star 12, 13, with matinee 13, to good business, and as usual created much interest. W. C. Mandeville as President, and Stella Koser as Beauty made pronounced hits; supporting co. excellent. Sol Smith Russell in A Bachelor's Romance 15 to a large and fashionable audience. Mr. Russell is now to excellent advantage in his new play, and as David Holman played immensely. He was forced behind the curtain at the close of the second act and thanked the audience for their appreciation of his efforts. The supporting co. is good: James Young 17, 18; Nellie McHenry 19, 20.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. Charles W. O'Brien, manager): Camille Uno to a fair but well-pleased audience. Gillette's Private Secretary to small house; performance excellent. McCabe and Young's Black Tribes to a large audience 10 mostly of colored people. The most ridiculous and displeasing performance of the season. Many of the audience left the theatre in disgust. Clay Fitzgerald in The Foundling to a large audience 13. Eddie Foy in Off the Earth, matinee and night, to a large audience; co. and performance good. Robinson's Opera co. 15; Nellie McHenry in A Night in New York 17; Sol Smith Russell in A Bachelor's Romance 18; The Gay Parisians 19.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): Eddie Foy in Off the Earth 11 to a fair and appreciative audience. Robinson's Opera co. 12, 13, with Sunday matinee, in Grotto Gilda, Fra Diavolo, and The Pirates of Penzance. Good business for a week's engagement. The Foy in Off the Earth to a large audience; co. and performance good. Robinson's Opera co. 15; Nellie McHenry in A Night in New York 17; Sol Smith Russell in A Bachelor's Romance 18; The Gay Parisians 19.

ANNISTON.—WORLD STREET THEATRE (R. St. John, manager): McCabe and Young's Black Tribes 13 to small audience; the co. composed entirely of negroes, was very poor and failed to give satisfaction. The Robinson's Opera co. presented The Minstrels to a fair and very appreciative audience 15. The comedians, Tom Burton as Prince Lomax, and P. T. McCarthy as Prince Lomax, were much liked. The Robinson's Opera co. presented The Minstrels to a fair and very appreciative audience 15. The comedians, Tom Burton as Prince Lomax, and P. T. McCarthy as Prince Lomax, were much liked. The Robinson's Opera co. presented The Minstrels to a fair and very appreciative audience 15. The comedians, Tom Burton as Prince Lomax, and P. T. McCarthy as Prince Lomax, were much liked.

DECATUR.—SCENIC OPERA HOUSE (John Gordon, manager): Robinson's Opera co. 15-20.

MONTGOMERY.—McDONALD'S THEATRE (G. D. McDonald, manager): Fair Pair Virginia was presented to fair business 12, 13. A good audience greeted Thomas Q. Satchels in The Spectator 15. Professor Lewis and his pupils gave a concert 17; good house. The Foy in Off the Earth to a large audience; co. and performance good. Robinson's Opera co. 15; Nellie McHenry in A Night in New York 17; Sol Smith Russell in A Bachelor's Romance 18; The Gay Parisians 19.

TUSCALOOSA.—ACADEMY OF MUSIC (Rudy and Miller, managers): The Woodward-Warren co. opened a return engagement 15 with The Strategist to the capacity of the house.

OPALUS.—MOORE OPERA HOUSE (Jacob Stern, manager): James Young in Lady of Lyons 14.

ARKANSAS.

NOT SPENCER.—OPERA HOUSE (J. W. Van Vleet, manager): The Foy in Off the Earth 11 to a fair and appreciative audience. Robinson's Opera co. 12, 13, with Sunday matinee, in Grotto Gilda, Fra Diavolo, and The Pirates of Penzance. Good business for a week's engagement. The Foy in Off the Earth to a large audience; co. and performance good. Robinson's Opera co. 15; Nellie McHenry in A Night in New York 17; Sol Smith Russell in A Bachelor's Romance 18; The Gay Parisians 19.

FAYETTEVILLE.—OPERA HOUSE (J. L. Hudgins, manager): Sadie Raymond in Daisy the Missouri Girl 4; fair house but deserved better; performance excellent; support good.

MEMPHIS.—MADON'S THEATRE (W. J. Malone, manager): House dark week of A. Town Topics 15.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Harris, manager): Play Lyrics Theatre co. 8 and week-end excellent satisfaction to good house. Corrine 15.

ASHEVILLE.—WHEELER OPERA HOUSE (J. R. Rye, manager): Joseph Murphy in Sherry Lane 3; good house and performance. First Regiment Band Concert 12; good house. The Foy in Off the Earth 13; The Charity Ball 15.

TIVOLI THEATRE.—(R. C. Rice, manager): Craig and Hester in Down the Slope, Lyndwood, Arabian Nights, Faust, The Night Shift, The Quickest Marriage on Record 5-10 at popular prices.

LEADVILLE.—WHITSON OPERA HOUSE (A. S. Whitson, manager): Joseph Murphy, assisted by a strong co., presented Sherry Lane 15 to the capacity of the house. The excellent performance was highly appreciated. Fawley stock co., headed by T. Daniel Fawley, in The Charity Ball 17.

SELMA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Merry World 4; excellent performance; large and well-pleased audience; receipts, \$250. Oliver David Byrne in Ups and Downs of Life 15, and Turn of the Tide 15 to poor business; good co. The White Crook 15; Town Topics 15; Corrine 22.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Right, managers): Carrie Lament in The Pay Train to good business; co. to good house 10. White Crook co. 11; poor co.; poor business. In Minstrel 12; fair business. Little Rock 15; advance prices to S. R. Town Topics 17; Corrine in Hendrick Hudson, Jr. 19; Dunham Thompson's Old Homestead 20.

CALIFORNIA.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Modjeska, supported by a good co., presented Madge and Mary Stuart to S. R. O. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FRESNO.—BAXTON OPERA HOUSE (Robert G. Baxton, manager): Modjeska in Madge 15; Charming Padden 25; Louis James in Spartacus March 1.

WOODLAND.—OPERA HOUSE (A. M. Eldon, manager): Ida Fuller co. to full house 4. Miss Fuller's performance was clean and clever, and drew from the audience round after round of applause. Eldonwood's Merry Players 21 and week. The Little Cinderella co. in Cinderella March 5; The Fanny Rice Burlesque co. in The Fanny Rice 11.

STOCKTON.—YONKINS THEATRE (Adams and Newell, managers): The Prodigal Father 11 to top-heavy house; fair performance; Modjeska in Madge 15; Yosemite concert, fourth series, 18; Y. M. I., local entertainment, 22.—AVON THEATRE (George Simpson, manager): M. J. Burton in 51 Perkins at popular prices to S. R. O. 8, 9; Mahara's Colored Minstrels 17, 18.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Prodigal Father 8, 9; performance not up to the standard. Trebelli Concert co. 11; audience small but very appreciative. Concert exceptionally fine. Louis James 25; Son's Band 25; Charming Padden March 1, 2.—THE OAKLAND (P. Stochen, manager): The Tigris by Daley stock co. 8-14. This was the first appearance of the stock co. under the new management, and the reception they received was very gratifying to Mr. Stochen. They played to good business entire week. Performance good. The Blue and Gray 15; New York Day by Day 25-28.—ITEMS: Modjeska was billed to appear at the Macdonough 17-20, but was taken ill at Los Angeles and compelled to cancel her engagement. Jesse Halstead, who retired from the management of the Oakland Theatre on the first, has been retained by the new management in the capacity of treasurer and press representative and will have charge of affairs in general.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): The Prodigal Father 10 to a fair house. Mahara's Minstrels opened for two nights 15 to a splendid audience. Co. gave one of the best popular-price performances seen here.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Madame Modjeska opened 10 in Madge to a packed house and had an enthusiastic reception, but owing to a severe illness contracted by exposure was obliged to cancel the balance of her engagement, although the house was sold entire for the week. Fanny Rice's At

the French Ball 15-17; Charming Padden 25-27.—BUNNABY THEATRE (A. V. Pearson, manager): The Runaway Wife drew good house week ending 14. A Fair Rebel 15.—ITEMS: Madame Modjeska, who has been confined to her apartments by a severe attack of appendicitis, is said by her physicians to be on the road to recovery, but it is not expected that she will be able to appear again during the season.

COLORADO.

GRAND JUNCTION.—FAIR OPERA HOUSE (Edwin A. Haskell, manager): Joe Murphy in Kerry Gow 5 failed to make his appearance on account of illness. Katie Putnam 25.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Joe Murphy in Sherry Lane 13; large audience; every one pleased. James A. Horne in Shore Acres 15; Son's Band, matinee, 15.—COLLEGE THEATRE: First Regiment Band to very large audience 4.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): First Regiment Band of Denver 4; large audience. Pueblo Choral Society 11 in The Legend of Don Juan to highly pleased house. Joseph Murphy 13 in Kerry Gow to good business.

GREELEY.—OPERA HOUSE (W. A. Haskell, manager): Electric Minstrels, local talent, 15; Lewis Morrison's Faust 27.

CONNECTICUT.

HARTFORD.—PARKWAY THEATRE (H. C. Pearson, manager): John Drew, supported by Maude Adams and a strong co., in the beautiful and interesting Rosamond to the largest audience of the season 11. Every seat was sold a day ahead of the performance. Hundreds were turned away, not even standing room being left. Inclement weather kept many away at the opening performance of Georgia Cay 13, but at the matinee and evening performance following business was good. Two plays were presented: Spring Eden, and Mary Pennington, Splinter. The supporting co. showed careful selection. A good sized audience greeted Gladys 15 in The Thoroughbred. He was supported by an excellent co., who made the best of their lines. Friend from India 15; Rail Road Ticket 15, 20.

HARTFORD.—OPERA HOUSE (Jennings and Goswami, managers): The Land of the Living received good business 10-12. Friend from India in the leading role displayed rare dramatic talent. The Society Girl 13, 15 packed the galleries. On the Mississippi 15, 16 to crowded house. Don't Sully 17; The Merry Hanks 18; Night Owls 19, 20; Hogan's Alley and Murray and Murphy divide week of 21.—ITEMS: The local Elks celebrated their fourteenth anniversary with appropriate ceremony 12.—While many managers in New England are departing from the old-fashioned and are turning to the modern, William Foster, musical director for Evans and Hoy, was presented with a handsome jeweled watch chain when the co. played at his home, New London, the past week. The presentation speech was made by Anna Held, and her attempt to cope with the English language caused much amusement.—A letter from Bruce Edwards, chief of the Western Edwards and an attraction of the theatre at Canton, Mass., was presented to President of the Elks, who, in token of his appreciation of an offer of a box to the performance, promised to appoint Mr. Edwards minister to Dehany. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): John Drew 15; house packed. My Friend from India 15, 20; Georgia Cay 25; John Hare 25.—GRAND OPERA HOUSE (G. B. Russell, manager): Wilbur Opera co. week of 8 to S. R. O. each night; hundreds turned away on Saturday matinee. Railroad Ticket 15-18; On the Mississippi 19-20; Kidnapped 21, 22; Sideshow of New York 24, 25; Ward and Vokes 26, 27.—ITEMS: Bruce Edwards, chief of the Western Edwards from India, has been looking up old acquaintances. James Cherry, late of the William Barry co., joined the Railroad Ticket co. here 15.

NORWICH.—BROADWAY THEATRE (J. W. Jackson, manager): Northern Lights to a large audience 11. The part of John Swinton the Indian was portrayed by E. R. Tilton in a powerful manner. The remainder of the cast was excellent and the scenery picturesque. The Man in the Iron Mask drew a small house 15. Donald Robertson and Brandon Douglas in the leading roles played with care and feeling. Mark Murphy in O'Dowd's Neighbors 17; Don't Sully 17; Georgia Cay 19 in Squire Kake 22.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Fitz and Webster in A Breezy Time 13 did better business than was expected; very satisfactory performance. C. E. Cook in repertoire week of 15. Only a day, by local talent, and staged by Charles Bennett, 24. Other People's Money March 5.—ITEMS: Milton Hobbs made Putnam a call last week looking after his interests under the new management. Mr. Cook was unusually using one of the new plays. Mr. Hobbs came prepared to prosecute had such proven to be the case. After sitting through the first act, Mr. Hobbs ordered the local manager to stop the performance. Mr. Cook was called, and a mutual recognition and explanation ensued. They found they were old acquaintances. Mr. Hobbs in turn gave his counterpart that Mr. Cook is fully authorized to use the plays, the royalty having been paid.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shaw, manager): Conroy and Fox 15; fair business. Gilmore and Leonard 17.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Murray and Murphy's Cowardice in O'Dowd's Neighbors 15 gave an excellent performance to a large house.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Lieutenant Perry lectured on "The North Pole" 15 to good business. Hogan's Alley 25; Charles Cook's Repertoire co. week of 25.

NEW BRITAIN.—RUBIN LUCY (Gilbert and Lynch, managers): Evans and Hoy in A Parlor Match, with Anna Held as special attraction to a big business 15; Railroad Ticket 15; Boy Wanted 24.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendler, managers): Dark 15-18.—OPERA HOUSE (J. H. Prince and Co., managers): Herman Stude, spiritualist, 15 to a large audience; poor performance. Leonard and Gilmore's Hogan's Alley co. 22; Murray and Murphy in O'Dowd's Neighbors 23, cancelled.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Don't Sully in O'Brien the Contractor 25.—McDONOUGH THEATRE (J. C. Southard, manager): Murray and Murphy in O'Dowd's Neighbors 15; good audience 15. Paul Casanova 25 in The Three Graces. Fireman's Fair 25-March 3.—ITEMS: Will Palmer, in advance of Paul Casanova, spent 10 in town and made many friends.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Past Mail to a fair house 11. Conroy and Fox 13, matinee and night; good business.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): George A. Hill's Standard Theatre co. opened for a week 15 to a big house. A Breezy Time 25; Capt. Jack Crawford 26; Paul Casanova 27.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Conroy and Fox in O'Flaherty's Vacation 15 to a large house; performance good. The Merry World 15 to a large house; poor performance. The Ensign 17 to a fair house; performance good. Fitz and Webster in A Breezy Time 25; Edmond's Vintages co. 25.—ITEMS: The Merry World gave a vulgar performance. Instead of the original co. a lot of second rate vaudeville performers took part. The scenery was attached by the sheriff in order to pay a claim of \$90.00 made by one of the co. Manager Hoyt was grossly imposed upon.

NEW LONDON.—LYCHON THEATRE (J. A. Jackson, manager): The Man in the Iron Mask, with Donald Robertson and Brandon Douglas in the leading roles, 15 to a small audience; the entire cast was excellent, performance well enjoyed. Gilmore and Leonard's Hogan's Alley 17 to a large house; speculation, with one or two exceptions, set above the average. Don't Sully 18; Georgia Cay 24; Hany's A Boy Wanted 25.

WATERBURY.—JACOBS OPERA HOUSE (Jesse Jacques, manager): Hermann III, assisted by Adeline Hermann, delighted a large audience 11. Mark Murphy and his co. appeared in O'Dowd's Neighbors 12 to a fair audience. John A. Fyffe's London Gaiety Girls attracted an audience composed of men only 15, and received a deservedly chilly reception. The Wilbur Opera co. commenced a week's season 15 to a crowded house. They will produce The Two Vagabonds, Fra Diavolo, Grand Duchess, Martha, Macbeth, The Bohemian Girl, Martha, Soccaccio and Olivette.

WILLIMANTIC.—LOOMIS OPERA HOUSE (John H. Gray, manager): Fitz and Webster in A Breezy Time 15; good house; galleries packed. Professor Carpenter, hypnotist, 15-16; fair business. Mark Murphy in O'Dowd's Neighbors 18; good house. Don't Sully 19 to

O'Brien the Contractor. A Celebrated Case, local talent, 25.—FRANKLIN HALL: The District School, presented by the Unitarian Society, drew a crowded house 18.

WINTHROP.—OPERA HOUSE (J. E. Spaulding, manager): Fitz and Webster made their first appearance here in A Breezy Time 15 to a large and delighted audience. Murray and Murphy in O'Dowd's Neighbors 25.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse E. Bayle, manager): Lillian Kennedy presented The Deacon's Daughter 15, 16; very good house. Cotton King 19, 20; Elroy's Stock co. 25-27; Georgia Cay 28-March 3.—BIGU THEATRE (D. J. Marchant, manager): Orange Blossoms 15-17; good business. Fred Siders Minstrel Range co. 19-21; The Ladies' Club 22-24; Big Georgia Minstrels 25-27.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (J. Charles Ball, manager): Barlow Brothers Minstrels opened a two-night engagement 9 to fair business; performance good; Remany (violinist) and his concert co. March 2, 3.—ITEMS: The Opera House will receive new seats next week from New York.

PUERTO RICO.—OPERA HOUSE (J. M. Coe, manager): Eddie Foy in Off the Earth 4; excellent performance to fair business; Hoyt's A Texas Star 11; moderate house; performance well received; Sol Smith Russell in A Bachelor's Romance 18.

JACKSONVILLE.—FAIR OPERA HOUSE (J. D. Burbridge, manager): James Young with a good support received well-merited applause from a fair audience; La Lole Fuller 10 drew a large house at advanced prices; Eliza's Magical Illusions were generally applauded; Eddie Foy in Off the Earth 17; Primrose and West 20.

TAMPA.—AUDITORIUM (B. W. Whinn, manager): Barlow Brothers Minstrels 9 to a large and delighted audience; return engagement 11 to poor business; La Lole Fuller, assisted by Eliza's magical illusions, 13 to excellent business; audience delighted; Simon Comedy co. in repertoire; opened 15 for week to fair business; performance good.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Thatcher and Smith opened a week's engagement 9 to fair business; Oscar Simon 25-24.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Oscar P. Simon co. closed a very successful week's engagement of repertoire 13; best popular priced attraction seen here this season. Mr. Simon and Miss Wallace were excellent.—ITEMS: W. D. Roberts, in advance of Eddie Foy, and James B. Delcher spent several days here last week.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): A Trip to the Circus gave an ordinary performance to a fair audience 15. La Lole Fuller to largest audience of season at advanced prices 9.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Francis Jones, assisted by a good co., presented in Old Madrid 15; Follies of a Night 15. Subject of the Car 17; excellent business. Lillian Lewis 19; Uncle Josh Sprucey 20; The Thallians 21; The Merry World 22.

AMERICUS.—GLOVER'S OPERA HOUSE (C. A. Fricke, manager): A Trip to the Circus 15; small business and moderately well-pleased audience. James Young in Lady of Lyons 15 to moderately large and delighted audience.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): Eugene Blair March 3; Remany 12.

WAYCROSS.—JOHNSON OPERA HOUSE (F. R. Trent, manager): Edmond Remany 19.

GRIFIN.—OLYMPIC THEATRE (L. Patterson, manager): Edmond Remany 11 to a 1000 house; audience pleased. House dark week of 14.

IDAHO.

WALLACE.—MADONIC THEATRE (H. C. Hayward, manager): Columbia Opera co. in La Maccote, Said Pasha, and The Mikado 8, 9 to the capacity of the house; audience well pleased. Bacon co. in Mr. Potter of Texas 11 to good business. Owing to the illness and non-appearance of L. R. Stockwell, the star, the co. failed to give satisfaction. Next concert co. 20.—OPERA HOUSE (Richard Daxon, manager): Dark 8-12.

POCATELLO.—OPERA HOUSE (Watson and Kinsler, managers): Fawley co. in The Great Unknown 8; fine performance to a crowded house. The Deaxier to S. R. O. 9. Audience greatly pleased. McSorley's Twins March 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Effie Ralme Hest Concert co. 7; performance good. Largest house of the season.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barlow and Co., managers): Season of the Sixth 9 and 10 to fair business. Drew's Comedians and Singers 13-14 with the Cingraphophone to fair business. The Chicago Marine Band 15; Newell Brothers 22, 23; West 24; A Baggage Check 27.—THE AUDITORIUM (W. A. Livermore, manager): Sam M. Young's Melville co. week of 8 to fair business. The repertoire consists of A Candidate for Congress, The Galley Slave, Ten Nights in a Bar-room and Fate, Solter and Martin's U. T. C. co. 21; John W. Leland's O'Connell 25-27; Harry Seamon's Extravaganza co. 30-March 3.—ITEMS: Thomas D. Mackey has joined Howard Paw's forces ahead of the Chicago Marine Band.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jones, manager): The Modern Woodman of America Minstrel (house talent) 11-12 and matinee to S. R. O. and great satisfaction. Play Train 27; Thomas W. Keme in Julius Caesar March 6.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Dr. Talmage lectured on "The Bright Side of Things" to a crowded house 10. Frederick Ward, with an excellent co., presented King Lear 11 to a small house. Mr. Ward sustained the role with his well-known ability. Ernest Ward as the Fool was well received.

CHAMPAIGN.—WALKER OPERA HOUSE (C. J. Hamilton, manager): Jennie Mae Hall week of 8 to good business at popular prices.

MATTOON.—THEATRE (Conant and Foley, managers): Hoyt's A Temperance Town 9 delighted a packed house. Solter and Martin's U. T. C. co. 10 to fine business. Robert Morrison in Carmen 11 to fair business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Henry Waterson (lecturer) 6 to full house. Henry C. Miner's Human Hearts 11, with Hal Reid, Bertha Westbrock and an exceptionally strong cast to S. R. O.; co. gave entire satisfaction.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): The Illinois Watch Factory Band gave a concert to a large and well-pleased audience 9. Erwin Brothers' Magnifying Glass 11-12 gave so poor an entertainment that Manager Chatterton refused them the house after the first night. Brownies 15; James O'Neill 16; Chicago Marine Band 20; Rice's Minstrels 22, 23.

ROCHESTER.—BAIN'S OPERA HOUSE (Otto Weststein, Jr., manager): Return engagement of Drummer Boy of Shiloh 1 to poorest business of season. Slayton Grand Concert co. 11; Grimes's Cellar Door 17; Gilbert Opera co. 23.

STRAZOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): Prof. Leola, hypnotist, 8; large audience. W. H. Foster in Shamrock of the South 11; fair-sized audience; interesting performance.

MT. CARROLL.—OPERA HOUSE (George P. Smith, manager): Arion Concert co. 4 to fair house. Queen Esther 26; Gilbert Comic Opera co. in Maccote Up to Date 26; local entertainment 20, 27.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Hal Reid in Human Hearts 10 gave fine performance to a large and well-pleased audience. Billy Rice's Minstrels 15 gave the best minstrel performance seen here for some time. Marv T. Leeds the hypnotist, 14-15, gave a clever and amusing performance. Gilbert Opera co. 19, James B. Mackie in Grimes's Cellar Door 21.

JACKSONVILLE.—GRAND OPERA HOUSE (Reverend, manager): Ramond Morrison in Carmen 8 to good and pleased house. The Eldorado was the best ever seen here.

PORTLAND.—CHAMBERLIN OPERA HOUSE (Phil Arza, manager): House dark week ending 25.

DANVILLE.—GRAND OPERA HOUSE (A. W. Healy, manager): Hany's Shore Acres, under the direction of H. C. Miner 15 to good business.

RHEA

Supported by a new company next season in a scenic production of
The LADY of the VIOLETS
and a new romantic comedy.
Time rapidly flying.

GEORGE W. HAGER, Manager.

Address Hotel Chittenden, Columbus, O., to Feb. 24.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barlow and Co., managers): Lewis Morrison's Faust 11 pleased a fair audience. The Lillian String Quartette 10 drew a very large and pleased house. Newell Brothers 19, 20; Sherry Lane 25.

CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager): Gilbert Opera co. under the management of Burk Blunk in Maccote Up to Date 13; good business; co. fair.—RANICK OPERA HOUSE (J. G. Hendon, manager): House dark 8-12.

PARIS.—SNAFF'S NEW OPERA HOUSE (L. A. G. Snaff, manager): Edmond's Vintages 10-13 did a good business. Hany's Shore Acres 17. Carrie Lament in The Pay Train 22; Henderson's Theatre co., supporting Joseph Lester and Pearl Gonzales, 25-27; Morrison's Faust March 2; Lincoln J. Carter's Tornado 4; Oliver Byrne in Turn of the Tide 5; Heath's Peck's Bad Boy 6.

JOLIET.—THEATRE (William H. Halshiner, manager): Billy Rice's Minstrels at popular prices to a S. R. O. house 10. Frederick Ward in King Lear to a good house 13. The Chicago Marine Band to a large and appreciative audience 14.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Frederick Ward presented King Lear to a not large but appreciative audience 15. James B. Mackie in Grimes's Cellar Door 19.

MOBILE.—AUDITORIUM (A. C. Woodpost, manager): Commander Cochran (G. A. R.) lectured to a big audience 14. Local talent filled in programme.—ITEMS: At present there are no bookings for balance of season.

DIXON.—OPERA HOUSE (F. A. Truma, manager): New York Magnifico-Photograph Co., 12, 13; light business. James B. Mackie in Grimes's Cellar Door 16; full house; audience well pleased. Ingomar 17; Gilbert Opera co. 20; Chicago 25.

AURORA.—OPERA HOUSE (J. H. Fahn, manager): Frederick Ward in King Lear 15 gave a fine performance to fair house. Grimes's Cellar Door 18, 19; Sells 22.

ROCHESTER.—BAIN'S OPERA HOUSE (Otto Weststein, Jr., manager): Slayton Grand Concert co. 11 to large and fashionable audience; general satisfaction.—ITEMS: E. Dene Smith was here 11 booming James B. Mackie, and E. Patterson, representing the Gilbert Opera co., was here 16.

VIRGINIA.—TURNER OPERA HOUSE (J. W. Decker, manager): Solter and Martin's U. T. C. to good business 13. J. Arthur Loring, reader and impersonator, 19. Wade's Comedians 25.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Sings 24, Play Train 25, Wang 26.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Morrison's Faust 10 to a large house. The Marie Welcher co. opened 15 for one week in The Factory Girl to S. R. O. 10. Wang 26; Solter and Martin's U. T. C. 25; Shore Acres 27; Beach and Brown's Minstrel's March 1; The Fatal Card 2; Peter F. Deller in A Good Thing 4; Heart of Chicago 6; James O'Neill in Monte Cristo 6; Thomas W. Keme in Richard III. 11.

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CONFIDENTIAL

presented to good business; receipts, \$280; the entire cast is strong. R. L. Stockwell's stock co. March 8, 6, in the Magistrate and Mr. Potter of Texas.

OHIO.

SPRINGFIELD—GRAND OPERA HOUSE (E. R. Folz, manager). Clay Clement in the New Dominion 12; splendid performance to small but well-pleased audience. Angustus Piton's Power of the Press co. 17; Clay Fitzgerald in the Foundling 18; My Friend from India 19; J. F. Davis in the Plunkard 12; S. R. O. Perry's Comedians 19; business open a fair. —**ITRAN**: Clay Clement has been confined to his bed in the Arcade Hotel with a bad attack of pneumonia since 12. Mr. Clement managed to get through the performance that night a doctor's care, and with the help of stimulants, but afterward had to be carried to his room. He was convalescing 16, but took a chill that evening and is much worse now, with the fever constantly rising. His sister, Mrs. H. N. Baker, of Chicago, Ill. is with him, and expects to remain until he is entirely recovered.

AKRON—ACADEMY OF MUSIC (W. G. Robinson, manager). McLaughlin and Greene in For Cuba 11, Through Rainy Snows and The Great Train Robbery 12 to well-pleased audience each evening. Co. very strong. Agnes Wallace Viola co. in The World Against Her 12; co. below the average; audience small. The New Dominion 16; very fine co.; well filled house. R. L. Stockwell's stock co. March 8, 6; Si Plunkard 12; Charles Gardner 2; Della Fox 3; Darkest America 4; Prisoner of Zenda 6; —**ITRAN**: Mr. Clement, of the New Dominion, is very ill at Springfield. O. J. Henry D. Williams, his understudy, took the difficult role with credit. He was forced to respond to several curtain calls—Stal Donner, of Akron, left here 16 to join a theatrical co. playing at Batavia, N. Y.

TOLEDO—Della Fox and her co. presented Pier de Lia and The Little Trooper at the Valentine 15, 16. The patronage was large and the performances were well received. Miss Fox has lost none of her chic and charm, and invested her parts with plenty of spirit. Harry Macdonough fills the comedian's roles acceptably. My Friend from India drew crowds 17, 18. The Defender at the People's 11-13 drew fair audiences that did not seem altogether pleased with the performance. The Fatal Card 14-17 had fair but well-pleased audiences. The co. is excellent. The work of Charles Steadman, Walter Howe, W. H. Wheeler, Belle Gilbert and Annie Valente is worthy of special mention. The Auditorium stock co., which opened what was supposed to be a five months season 10, closed four days later owing to lack of patronage.

DAYTON—GRAND OPERA HOUSE (Harry E. Felch, manager). House dark. —**PAK** THEATRE (Harry E. Felch, manager). Wally Fox 11-13; S. R. O. The specialities were good, and on the whole were creditable. Gus Hill's New York Stars to good business 15-17. The performance from beginning to end was thoroughly refined and included some exceptionally clever specialties. —**ITRAN**: D. Phillip Phillips, representing Walker Whiteside, was in the city 15.

MARIETTA—AUDITORIUM (M. G. Seipel, manager). Griffith's Faust 23; Jossie's Little Repertoire co. 24, 25. Smith's Concert co. March 3; A. G. Field's Minstrels 18; —**ITRAN**: O. J. Henry D. Williams, of the New Dominion, is very ill at Springfield. O. J. Henry D. Williams, his understudy, took the difficult role with credit. He was forced to respond to several curtain calls—Stal Donner, of Akron, left here 16 to join a theatrical co. playing at Batavia, N. Y.

PIQUA—GRAND OPERA HOUSE (C. C. Sank, manager). Clay Clement, 6, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

URBANA—MARKET SQUARE THEATRE (H. H. Williams, manager). Mr. and Mrs. Charles Starr in esoteric mysteries opened 15 for 6-8 nights, excepting 18, to a fair house. Their work is simply wonderful and created the greatest astonishment. George Heath's Peck's Bad Boy co. 18; —**ITRAN**: Ralph A. Ward, advance of Peck's Bad Boy co., was formerly the main correspondent at Northampton, Mass., and of course he has many kind words to speak of our paper.

MARSHALL—NEW ARCADE (G. C. Haverstick, manager). George R. W. and his co. lectured to large and appreciative audience. Vance's Limited Mail 10; fair house; fair co. Y. J. J. Twelve Temptations 12 to \$500 house, with entire satisfaction. George Francis Train lectured on "Cuba Libre" 17. R. L. Stockwell's stock co. March 8, 6; Si Plunkard 12; Charles Gardner 2; Della Fox 3; Darkest America 4; Prisoner of Zenda 6; —**ITRAN**: Mr. Clement, of the New Dominion, is very ill at Springfield. O. J. Henry D. Williams, his understudy, took the difficult role with credit. He was forced to respond to several curtain calls—Stal Donner, of Akron, left here 16 to join a theatrical co. playing at Batavia, N. Y.

SALEM—GRAND OPERA HOUSE (Elliott and Geiger, managers). Joshua Simpkins 5; fair house; general satisfaction. Black Crook 9; good house; satisfactory performance. Limited Mail 12; small house; good performance. John Griffith 15 in Richard III; fair business; splendid performance. Edwin De Courcy in The Pay Train, a Captain's Mate and Money to Loan 23-24, Al Field's Darkest America March 3; Prisoner of Zenda 6.

HAMILTON—GLOBE OPERA HOUSE (Connor and Smith, managers). William Calder's Saved from the Sea is a fine production and was greeted by a good and well-pleased house. Lincoln J. Carter's Tornado 15 to a pleased audience.

GALLIPOLIS—ARIEL OPERA HOUSE (C. E. Clark, manager). Dark 9-17; Walter Lawrence in Monte Cristo failed to appear 13, and did not notify managers. Langdon Dramatic co. 18-19 in repertoire. —**ITRAN**: The E. R. Folz gave a reception to Charlotte Jones and Anna White of McArthur, 9, and to Mary Hurst, of Chillicothe, 12.

KEOKUK—GRAND OPERA HOUSE (C. L. McClellan, manager). Clara Schumann's Ladies' Orchestra 11; good business; performance first-class. Bancroft, magician, 15 to good business. Clara Schumann Ladies' Orchestra March 9. House dark 16-17.

MIDDLETOWN—SONG OPERA HOUSE (W. L. Dechant, secretary). Bancroft, magician, 15 to a fair audience at advanced prices.

CARROLLTON—GRAND OPERA HOUSE (R. E. Sterling, manager). House dark 15-16.

MANSFIELD—MEMORIAL OPERA HOUSE (E. R. Edly, manager). John Griffith and his strong co. played Faust 11 to a good business. Clive's Cinematograph 15-17 to well-pleased audiences. Bancroft, 22; Della Fox 23; Prisoner of Zenda March 2; Hermann 4; Frederick Warde 6.

NEWCOMERTOWN—CITY OPERA HOUSE (J. S. Loe, manager). Joshua Simpkins 5; good business. Irving French 18-19; District School (Joc.) 22.

FREMONT—GRAND OPERA HOUSE (Heim and Haynes, managers). Rhea in Nell Gwynne 15 to fair audience; best of satisfaction. Human Hearts (return date) 25.

KENTON—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager). House dark.

POMEROY—GRAND OPERA HOUSE (Edw. L. Keiser, manager). Hands Across the Sea, under the management of F. M. Reeves, drew well 10, 11. Jossie Miller Dramatic co. in Master and Man 15 and week. —**ITRAN**: Philip Stanton, of Hands Across the Sea co., deserves special mention for his impromptu songs and artistic work. Mr. Stanton quite captured the house.

HILLSBORO—DALL'S OPERA HOUSE (Frank Ayres, manager). White Crook, booked for 19, canceled.

LORAIN—WAGNER'S OPERA HOUSE (C. M. Russell, manager). Smith and Bayne had a fair house 12, 13; very well pleased. Oberlin Glee Club March 3.

CAMBRIDGE—HARMONY OPERA HOUSE (R. Hammond, manager). Irving French's co. commenced a three-nights' engagement 15 at low prices, presenting The Run-way Wife to fair attendance.

PINDLAY—MARVIN OPERA HOUSE (W. C. Marvin, manager). Clara Schumann Orchestra 14 to light business. Rhea in Nell Gwynne 15 to good business. Si Plunkard 22.

MARION—GRAND OPERA HOUSE (Henry Strelitz, manager). Clive's Cinematograph 11-13 to good business. Della Fox 24.

NEW LEXINGTON—SMITH'S OPERA HOUSE (T. J. Smith, manager). House dark 5-13.

TROY—GRAND OPERA HOUSE (D. L. Lee, manager). Peck's Bad Boy 15 to a large audience laughing from the rise to the fall of the curtain.

ELYRIA—GRAND OPERA HOUSE (W. H. Park, manager). Henry Watson delivered his lecture on Abraham Lincoln 15 to a crowded house, audience delighted. The Royal Bell Ringers and Imperial Carillonists 18. May Davenport Burlesque co. 22.

MT. VERNON—WOODWARD OPERA HOUSE (Grant and Stevens, managers). Dark week 10-17.

STUBENVILLE—CITY OPERA HOUSE (Charles J. Vogel, manager). Joshua Simpkins 13, matinee and evening, to good business. Bill's Refused Novelty co. 20.

EAST LIVERPOOL—NEW GRAND (James Norris, manager). Joshua Simpkins co. 12 to fair business. Thomas E. Shea's co. in The Man-of-Warman 15 to S. R. O. and The Slave of Sin 16 to the capacity of the house.

POSTORIA—ANDER OPERA HOUSE (Campbell and Veen, managers). Library, home talent, in Little Midgets 12, 13; fall houses and good performances. Wilson Theatre co. 15-20; Tim Murphy 22; Human Hearts 26.

GALION—CITY OPERA HOUSE (S. E. Ribbet, manager). O. W. W. Glee Club 17 to fair business. J. C. Lewis in Si Plunkard 15. —**ITRAN**: Waldmann and Rettig, managers: Griffith's Cinematograph 18-20.

CANAL DOVER—BIG 4 OPERA HOUSE (Belter and Cox, managers). John Griffith in Richard III; Schumann Ladies' Orchestra 24; Al G. Field's Darkest America March 8.

ZANESVILLE—GRAND OPERA HOUSE (R. D. Schultz, manager). The Wilbur Kirwin Opera co. week of 8 business good. Bancroft, 19; My Friend from India 22.

LANCASTER—CHRISTOPHER STREET OPERA HOUSE (Clara Martin McNeill, manager). House dark 10-17.

YOUNGSTOWN—GRAND OPERA HOUSE (Eugene Rook, manager). The D. Best America co. to good business 10. William Griffith in Richard III, with excellent supporting co. and mounting, to fair business 15. Donnelly and Girard in My Friend from India to large business; elaborate performance.

LIMA—FAUBOT OPERA HOUSE (W. A. Livermore, manager). Clay Clement in The New Dominion pleased a good house 13. Rhea in Nell Gwynne delighted a large audience 17. Superba 22; Human Hearts 24. Walter Whiteside 25.

NEWARK—MEMORIAL AUDITORIUM (Foreman and Riebraugh, managers). Lincoln J. Carter's co. in The Tornado 11; business fair. The Girl I Left Behind Me 15 to good business. Rhea 20.

ALLIANCE—GRAND OPERA HOUSE (F. W. Gashill, manager). Dr. Tracy's lectures and magic 5-16 proved to be a first-class attraction. The closing night drew large crowds. Rebecca's Triumph (local) 17; good business. Donnelly and Girard in My Friend from India 18. Harry Williams's A Bovy Girl 23.

COLUMBUS—GREAT SOUTHERN THEATRE (Lee M. Boda, manager). My Friend from India 15 to 16 was presented by an excellent co. to splendid business. The F. and L. 17; Rosalinda 18; Rosalinda 22-24; Della Fox 25, 26; —**ITRAN**: Grand Opera House (J. G. and H. W. Miller, managers): Winton the Wonder 15, 17; some of the specialties good; business very light. The Limited Mail 18-20; Rhea 22-24. The Sporting Craze 25-27. —**ITRAN**: H. G. Street Theatre (Albert Owens, manager): Saved from the Sea 11-15 was presented by a fair co.; business good. Wilbur Kirwin Opera co. 15-20. Katie E. Smith 22; Rosson Brothers' co. 23-25.

SANDUSKY—NICKER OPERA HOUSE (Charles R. R. z, manager). Charles H. Vale's magnificent spectacle, Twelve Temptations, was greeted by the largest audience of the season 13. The costumes were tasteful and varied and the scenery superb. Mile Rhea as Josephine delighted a large audience 13. She is a great favorite here. The New Dominion, with Jeff D. Williams, Clay Clement's understudy, in the role of Hans von Holtenau, pleased a large audience 15. Mr. Williams did remarkably well and received a number of curtain calls. Emily Barker in A Divorce Case 20. Si Plunkard 22. Woolford Repertoire co. 23-27. —**ITRAN**: W. J. Bowler, in advance of J. C. Lewis's Si Plunkard co., was here 16.

OREGON.

BAKER CITY—RUST'S OPERA HOUSE (Phil V. McLaughlin, manager). The Frank B. B. Dramatic co. week of 8 business good. Wilbur Kirwin Opera co. 15-20. Katie E. Smith 22; Rosson Brothers' co. 23-25.

ASTORIA—FISHER'S OPERA HOUSE (L. E. Sell, manager). Edison's Vitasec 12, 13. —**COLUMBIA** OPERA HOUSE (A. Lehman, manager). House dark.

PENNSYLVANIA.

MAHANOV CITY—GRAND OPERA HOUSE (J. J. Quirk, manager). John A. Himmelman's Ideas drew a very good week business 13 presenting The Census Taker to a large and well-pleased audience; the co. gave general satisfaction, the band and orchestra being especially commensal features. The Yellow Kid 15 did not appear. Charles's Aunt drew a fair house, and seemed to please fairly well 15. Arthur Lay as Jack Cheney, James Watson as Braxton, and Rose Hubbard as Kittie Verden, were splendid. (See their local work.) Lillian Kennedy 27; Old Homestead 28; Al Field's Minstrels 27. —**HARKER'S THEATRE** (John Hersher, Jr., manager): Pete Rater presented Chris and Lena, The Emigrant, and Bismarck to fair business 15-16. The singing of Mr. Baker and Grace Eider was capital; the dramatic part of the performance, however, was very ordinary. The Pulse of New York 28. —**ITRAN**: Mary Churchill, of Charles's Aunt co., was taken suddenly ill at Mahanov 15, and was out of the cast in Mahanov City. She was able to go with the co. to Scranton—William Shafer, of this city, has joined the Beech Family Vaudeville co. His specialty is songs and dances—James O'Brien, of this city, has written a one-act drama, entitled An American in a London Prison. It is based on the trials and tribulations of Dr. Gallagher, who, when returned to this country in a demented condition after having served a term in prison in England. The play will be read at Armory Hall 19—Harry Watchman, business manager for The Old Homestead, is here. He arranged a matinee performance. An apparatus similar to Edison's Vitasec, and the invention of a Shamokin genius, was given a trial 15 at Shamokin by John A. Himmelman, of the Ideas co. The trial was very satisfactory, and the machine has an advantage over other of the like in the fact that it reproduces sound as well as action.—My Dad the Judge co. stranded at Shamokin 9. They will reorganize and fill all dates, it is said.

R. W. SHEETZINGER.

SCRANTON—THE PROTHINGHAM (Wagner and Reis, managers): Floz Crowell, playing La Belle Ruse, Molly Bawa, Temptation of Money, A Fatal Error, and Dangers of a Great City 11-13 to good business. Katie Rosney's Greater New Yorkers in The Millionaire's Reception 15, with entire, all to good business; co. fair. —**ACADEMY OF MUSIC** (M. H. Burghard, manager): Fred Rider's Moulin Rouge Extravaganza in A Pack of Cards 12, 13 to good business; co. fair. Bertha Galland, with George Edgar, in one act each of Romeo and Juliet, The School for Scandal, Macbeth, and Leah the Forsaken 15 to a large and fashionable audience. Miss Galland was especially liked as Leah Verden. David's Tintars (George E. Davis, manager): Lincoln J. Carter's The Tornado 11 to large business; co. and play well received. Dark 15-17.

JOHNSTOWN—CAMBRIA THEATRE (Mishler and Myers, managers). Seta's U. T. C. to a packed house 12; general satisfaction. Arnold Wolford presented The Smuggler, Brand of Cain, The Outcast, The Mystic Mountain, and The Streets of New York 15 to large business at every performance; universal satisfaction. —**ITRAN**: OPERA HOUSE (J. M. G. Ellis, manager): Peter F. Baker in repertoire 11-15 to fairly good business. The Old Homestead 15 to S. R. O. at advanced prices. Archie Boyd as Joshua Whitehead and Will M. Cressy as Cy Prime are quite accomplished. The two stars are well supported by the entire co. Kathryn Miller in her prettiness almost set her audience wild. Yale's Twelve Temptations 17 to a large house at advanced prices, and gave the best of satisfaction. Gwendoline North, Lida Dexter, Lela Hutton, and Annie Courtney deserve mention. —**ITRAN**: Johnstone Lodge B. P. O. E. 17 has signed a contract with Roland Reed for their annual benefit, March 17.

PITTSBURGH—MUSIC HALL (C. K. King, manager). Kennedy Players 4-13 gave eleven performances to over ten thousand paid admissions. The repertoire consisted of The Two Orphans, A Brother's Crime, The Midnight Express, The Otorons, The Two Tivvies, Ticket-of-Leave Man, Ingomar, Uncle Tom's Cabin, and The Indian's Vengeance. Katie Rosney's Greater New Yorkers 17 and 18, with entire, all to good business; co. fair. My Dad the Judge 22. Other Peck's Bad Boy 24; Thomas Q. Seabrooke 25; Old Homestead March 1. —**ITRAN**: Archibald Buchanan, property-man at Music Hall, committed suicide 12 by hanging himself to a steam pipe under the stage.—The Kennedy Players had over fourteen hundred paid admissions at Saturday matinee 13. It was the banner house of the season.—The Whitney Opera co. changed date to March 15.

ALLENTOWN—ACADEMY OF MUSIC (R. E. Worman, manager). Digby Bell and Laura Joyce Bell in H. et's A Midnight Bell 12 to good audience; co. did not give the same satisfaction as on former visits. Dr. B. Igers attracted one of the largest and most fashionable audiences of the season 13; the play did not create a favorable impression. Wilton Lachave, who appears in the title role, is assisted by Marie Wainwright, the veteran, C. W. Couder, and a co. of artists, that it would have been a pleasure to see in a play that would not make its audience shiver. Edward Harrison, with

a fair supporting co., presented Old Lavender 16 to fair business.

BETHLEHEM—GRAND OPERA HOUSE (L. F. Walters, manager). The Prisoner of Zenda 13 to fair audience; repeated encores proved the superiority of the attraction. The Pulse of New York 15 to poor business; some of the specialties were very good. Chris E. Uno and Madge Matland parti u'arly. Other People's Money 19; Charles's Aunt 22; Black Crook 25; Liberty Minstrels (home attraction) 27; 8 Bells March 2; Pudd'nhead Wilson & Richard Spencer & Miss Spencer of Yale 6; Old Homestead 13.

READING—GRAND OPERA HOUSE (Geo. M. Miller, manager). John E. Brennan presented Tim the Tinker, or An Irishman's Love 12, 13. The Elroy stock co. week of 15 to large houses; the co. is evenly balanced, very strong, and gave satisfactory performances. —**ACADEMY OF MUSIC** (John D. Mishler, manager): Frank Harvey's The Land of the Living 15, 16. —**GILBERT'S ADJUTANT** (Charles Gilder, manager): Fred Rider's Moulin Rouge Extravaganza co. gave a good performance to large houses 15-17.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers). The Sages 8 to big business. Seta's U. T. C. 15 to large house. Old Homestead 16 to large and well-pleased audience. Altona Gymnasium Club 17; Twelve Temptations 18; Prisoner of Zenda 20; Thomas Shea in repertoire 22-27; Silver King (local) March 1, 2; My Friend from India 3; Span of Life 4.

WILKESBARRE—GRAND OPERA HOUSE (M. H. Burghard, manager). Digby Bell and wife pleased a fair house with H. et's A Midnight Bell 10. Wilton Lachave and co. in Dr. Belersoff delighted a crowded house 12. Bertha Galland 16 played to large house; performance satisfactory. —**MUSIC HALL** (M. H. Brooks, manager): Little Fannie 11, 13; business and performance fair. Hawley and Connolly in My Dad the Judge opened a three days' engagement 15-17 to fair business; good production. J. E. Toole in Killarney and the Rhine 22-24; The Midnight Flood 25-27.

POTTSVILLE—ACADEMY OF MUSIC (Ben J. Lander, manager). The Midnight Bell to a five audience 9 satisfactory rendition. The Prisoner of Zenda to big business 12. Mauve Hillman 15-20; Old Homestead 23. —**ITRAN**: A benefit concert by the Third Brigade Band 10 called 5 80.—The Elks will remove to new and larger quarters in the Elksman Building on April 1.

NANTICOKE—BROADWAY OPERA HOUSE (James Kleckner, manager). William A. Brady's After Dark co. pleased a large audience 11. Dark 15-20.

WYOMING—GAMBLE'S OPERA HOUSE (Sam P. Vo'e, manager). The Sporting Craze 11 to fair house; best satisfaction of any performance this season. Darkest America 17.

BERWICK—GRAND OPERA HOUSE (F. R. Kitchen, manager). The Red Widow Brown 11 to the second best house of season; co. excellent. Douglas Atherton, Lillian Gosselin, and Edward Powers deserve special mention. Edison's Projectoscope 23-24.

PUNXSUTAWNEY—MASSON STREET OPERA HOUSE (J. C. Fish, manager). Guy Brothers' Minstrels 10 to good business and to the satisfaction of all. Carter, the magician, 23, 24; Joshua Simpkins 27; Noss Jollity co. March 1.

YORK—GRAND OPERA HOUSE (R. C. Penta, manager). Irene Taylor in repertoire 10 to 13 at popular prices drew very ordinary business. The strength of the co. needs to be bettered in an artistic sense. The plays presented were Little Duchess, Woeing the Widow, East Lynne, Camille, and Street of New York. The Old Homestead 19. Seta's U. T. C. 17.

NORRISTOWN—GRAND OPERA HOUSE (John E. Murphy, manager). Edison's Vitasec and Concert co. 13, matinee and night, to large audience. Prisoner of Zenda 16 to a small but very appreciative audience; performance excellent. Hi Henry's Minstrels 23 23.

PHILIPSBURG—PIERCE'S OPERA HOUSE (R. R. Pierce, manager). House dark.

TYRONE—ACADEMY OF MUSIC (C. M. Waple, manager). E. Joss's Projectoscope 15-17 to medium business. Black Crook 22.

BRADFORD—WAGNER OPERA HOUSE (Wagner and Reis, managers). Donnelly and Girard in My Friend from India 12 amused a large audience. Tompkins's Black Crook 13; fair house; poor co. George Sumner's Playmen in the Old Kentucky House 15 opened for week to big business. Ullie Akers 20-27; the Bovy Girl March 1.

BEAVER FALLS—SIXTH AVENUE THEATRE (Charles M. dley, manager). Mackay Opera co. in repertoire 15-20 to good business. Prisoner of Zenda 23; Whitney Opera co. 26; Darkest America 27; Tim Murphy March 3.

LAUCH CHUNK—GRAND OPERA HOUSE (Robert Heberling, manager). The Pulse of New York did not prove much of a drawing card 15, performance fair. The Yellow Kid 16, booked for 18, canceled.

CHESTER—GRAND OPERA HOUSE (Thomas Harrison, manager). The Pulse of New York 15-17. A Tennessee Toss 20; U. T. C. 17.

TARENTUM—ALBANY THEATRE (C. W. Park, manager). House dark 15-20. Al G. Field's Darkest America 23; Noss Jollity 23; Gilmore and Leonard's Hogan's Alley March 3.

TITUSVILLE—GRAND OPERA HOUSE (John Gahan, lessee). Ullie Akers 8-15 gave eight performances to good house; co. fine. May Davenport Burlesque co. 15 to very small and dissipated audience.

WILLIAMSPORT—LYCOMING OPERA HOUSE (Wagner and Reis, managers). W. A. Brady's co. in After Dark 12 to a good and appreciative audience. Waite's Comedy co. 15-20 in Lost Paradise, The Black Flag, From Fire to Sea, The Prince of Lairs, and A Legal Document to good business and very enthusiastic audience; specialties and co. good.

POTTSVILLE—GRAND OPERA HOUSE (George R. Harris, manager). Lillian Kennedy in The Deacon's Daughter 17 to large and appreciative audience.

SHENANDOAH—THEATRE (P. J. Ferguson, manager). After Dark 9 to small business. The Yellow Kid 11 in H. et's A Midnight Bell 12 to small business; performance poor. My Dad the Judge 19, 20; Charles's Aunt 24.

ASHLAND—GRAND NEW OPERA HOUSE (Frank H. Walte, manager). The Prisoner of Zenda 12 to a very good audience, and gave excellent satisfaction. Charles's Aunt 15; fair business; performance not up to expectations. Red Crook co. 19; The Ideas 22-24.

OLY CITY—GRAND OPERA HOUSE (C. M. Loomis, manager). Al G. Field's Darkest America 10 to large and well-pleased house. Donnelly and Girard in My Friend from India 15 to fine business and delighted audience. M. Auliff and Green co. in repertoire began week of 15-20 to S. R. O. Mackay Opera co. 22-27.

WEST CHESTER—GRAND OPERA HOUSE (F. J. Painter, manager). Himmelman's Leroyle in Other People's Money 15; good play to fair house. —**ACADEMY OF MUSIC** (David Beaumont, manager): Lyceum Theatre co. in The Prisoner of Zenda 13.

COLUMBIA—GRAND OPERA HOUSE (James A. Allison, manager). Edison's Projectoscope 15-17 to crowded house. The entertainment gave the best of satisfaction.

CARDONDALE—GRAND OPERA HOUSE (Daniel P. Byrne, manager). The "Spooker" repertoire co. opened a week's engagement 15 to the capacity; business during week was big; very satisfactory performance. Eliza R. Spencer 23; Al G. Field's Minstrels 23; Thomas Q. Seabrooke 27.

GREENSBURG—KAGGY'S THEATRE (R. G. Cuthin, manager). The Sporting Craze, headed by George H. Adams, 13 (return date) to large and well-pleased audience; one of the best farce-comedies seen here this season. The specialties were fine; Frank Farley's bag-punching and Alice Hanson's dancing deserve special mention. Charles H. Vale's Twelve Temptations 16 to S. R. O.; the scenery and stage-settings are among the finest ever seen here. John H. Stuart in The Outlaw 20; Lillian Kennedy in The Deacon's Daughter 23.

BUTLER—PARK THEATRE (George W. Burckhalter, manager). The Noss Jollity co. in The K-dak 17 gave a pleasing entertainment to a good house. Joshua Simpkins 22. Darkest America 23; Santanella, hypnotist, 25, 26; Noss's Alcy March 4.—Y. M. C. A. Hall: Temple Quartette and Concert co. 11 gave one of the most delightful concerts listened to for some time to a large house. —**ITRAN**: John Elliott, treasurer of the Park Theatre, was united in marriage to Lida Vander-Lark, formerly manager of A. Q. Scammon's co. (The Real Widow Brown), will look after the business end of the Noss Family in future, and W. K. Lindemuth has been appointed treasurer.

ROCHESTER—GRAND OPERA HOUSE (C. A. Vanderalice, manager). Elmer E. Vance's Limited Mail 13; large audience; fair performance. Al G. Field's Darkest America 13; large and well-pleased audience. May Davenport Burlesque 17; large audience, performance fair. J. C. May in Street of New York in Light and Shadow, Hogan's Courtship, East Lynne, Treas, and Beyond

the Rockies. Duncan Clark's Minstrels 27; Santanelli March 15.

SHARON—CARVER OPERA HOUSE (P. F. Davis, manager). The P. Ithams opened a week of repertoire 15 which consists of Gypsy Queen, The Little Duchess, The Exile Woman Against Woman, and The Shanghai. S. R. O. 6-8 night.

NEW CASTLE—GRAND OPERA HOUSE (Wagner and Reis, managers). The Summer Comedy co. headed by George H. Summers and Belle St. veuson, closed a week of very successful business 13. The Prudential Son, Guilty Without Crime, Old Kentucky Home, My New York Girl, and East Lynne were produced. Between the acts several good specialties were introduced, notably a troupe of performing goats, and a dancer, billed as the only rival of Lida Fuller. Joseph D. Clinton, co. with Joss's Agent leading, opened week of 15 to S. R. O. Prisoner of Zenda 23; Darkest America 25; Bancroft 27.

FRANKLIN—GRAND OPERA HOUSE (James P. Keme, manager). My Friend from India 15 to S. R. O.; excellent performance. Noss Family 18; good business. Santanella 23-24; A Booming Town 25; Bancroft March 1; Edison's Projectoscope 4-6; Elks' benefit (Vermonth) 8.

EAST STROUDSBURG—ACADEMY OF MUSIC (J. H. Shotwell, manager). Pulse of New York 17; house fair; co. good. —**ITRAN**: Past Mail 25.

WHEELERSBURG—WHITE'S OPERA HOUSE (F. D. Hunter, manager). Charles H. Vale's Twelve Temptations pleased a packed house 13. The Sporting Craze gave a very clever performance 16.

UNIONTOWN—GRAND OPERA HOUSE (Benson and Hirsch, managers). Val's Twelve Temptations 15 to good business. Hogan's Alley March 1.

MILTON—GRAND OPERA HOUSE (Griffiths and Co., managers). Guy Brothers' Minstrels 19.

WELLSBORO—BACH AUDITORIUM (Dartt and Dartt, managers). J. E. Toole in Killarney and the Rhine 11 gave a fair performance to a fair house.

CORRY—WEEKS'S THEATRE (F. L. Weeks, manager). The May Davenport co. 12; fair business; co., composed of two males and five females, gave a very vulgar performance. Rob Roy Opera co. 27; Bancroft's Minstrels March 4; R. C. 5.

UNION CITY—COOPER OPERA HOUSE (Thomas A. Cooper, manager). M. y Dave's port Burlesque co. 13 to fair business; poorest performance seen in years.

BROWNVILLE—THREE TOWNS THEATRE (L. C. Ritchie, manager). Al G. Field's Darkest America 18; Rob Roy 27.

ERIE—PARK OPERA HOUSE (Wagner and Reis, managers). Tom Kin's Black Crook 12; performance, with one or two exceptions, was very poor, and failed to please; attendance fair. Nardica 16 gave a grand concert to good patronage. White-opera co. in Rob Roy

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall will give Washington Birthday Souvenirs.—Chat of the Theatres.

(Special to The Mirror.)

CHICAGO, Feb. 20.

This week has been a fairly prosperous one at the local theatres. At Hooley's Miss Netherole has given us two new plays, A Daughter of France and The Wife of Scaril, and her business has been very large. The house was packed at the extra matinee Thursday, when she gave acts from four plays. Last Sunday evening the reception which the clever Englishwoman gave to the Press League in the Auditorium banquet hall was a very swell affair, about 100 newspaper and society people participating. Miss Netherole did the honors, assisted by Eve Brodlique, president of the Press League, and Louis Netherole. Max Bendix played the violin, Leo Stern the 'cello, Miss Buckley sang, and Arthur Wells officiated at the piano. And Stuart Robson appeared in a composite dress suit.

This suit deserves a separate paragraph. Mr. Robson thought his dress suit was in his trunk, but at a late hour he discovered that it was in a trunk he had sent to New York. So he appealed to friends and showed up in the banquet hall in a pair of dress trousers, loaned by Frederick Hallen, a dress vest, by kind permission of Otis Harlan, and a dress coat furnished by Peter Dalley. And he would have graced a Primrose and West first part. But he was present, and with both patent leather shoes.

Miss Netherole will be followed at Hooley's Monday night by the bright farce, My Friend from India, in which Fred Bond and others will figure. Manager Powers and his wife left Monday for a flying trip to New York, but will be back to the opening of the Willard season, which will be on March 8.

The February dinner of the Forty Club will take place at the Wellington next Tuesday evening. Among the club guests invited are Henry Clay Barnabee, W. H. Macdonald, Eugene Cowles, S. L. Studley, George C. Boniface, Jr., Henry Norman, Otis Harlan, James O'Neill, Frederick Bryton, William Devere, John D. Gilbert, Joseph Frankan, Frederic de Belleville, Sig. de Novello and Frederick Bond.

On the same night Manager Clifford will present at the Gaiety his new burlesque, Little Miss Chicago, with John D. Gilbert, Vernon Jarbeau, Ada Deaven, and Louise Willis Hepner in the cast. It is said to rehearse well.

Comedian Robson has a great piece of theatrical property in Ople Read and Dan Hart's play, The Jucklins, which finishes two good weeks at McVicker's to-night. It has been very well received, in rather on the Shore Acres order, and a clergyman who saw it has written a letter of indorsement to Mr. Robson.

Our old-time friend, James O'Neill, comes to McVicker's, his old home, to-morrow night, opening in Monte Cristo and giving Virgilus later in the week.

J. F. Brien and Helen Blythe were callers at my downtown court last week, as were Harry S. Alward and Louis Netherole. The latter also visited the police court and witnessed the disposal of a large batch of plain and decorated "drunks."

De Koven's opera, The Mandarin, has scored a hit at the Great Northern, where it enters upon its second week to-morrow evening. Mr. De Koven led the orchestra Thursday night and will lead at a special matinee next Monday afternoon. Boniface, Norman, and Adele Ritchie are the life of the performance.

Early last week I saw in a despatch from an Iowa town that Lee Harrison had died at the advanced age of 88 years, and two days later Frank Dallan, of the St. Louis Post-Dispatch, sent on a clipping announcing the fact that Rabbi Lee Harrison would lecture on "The Intellectual Possibilities of Woman." David Warfield please write.

Peter Dalley had a very good week at the Columbia in A Good Thing. I met him last Monday and congratulated him on his fine appearance, whereupon he grasped my hand warmly and exclaimed: "Thanks, old man, you're the only man I've met here who has not asked me how the business was."

The Bostonians, with Barnabee, the comic opera Gladstone; the veterans Macdonald, Cowles and Frothingham, a number of "colts," and Jessie Bartlett Davis, will open at the Columbia Monday evening in the old favorite Robin Hood. During the engagement the new opera, The Serenade, will be given, with Victor Herbert as conductor. March 1 is the date fixed.

Otis Harlan and his merry associates are providing plenty of fun at the Grand in A Black Sheep, which begins the second week of its engagement to-morrow evening. The business has been large.

My picturesque friend, Stanley De Lono, agent and scout, sends me a valentine drawn by himself. It represents my court in full operation, with Ward and Vokes in the prisoners' dock.

John Harty, wearing a set of fine cut Havana whiskers, has been here ahead of The Last Stroke, which opens to-morrow at the Alhambra, with De Belleville in the leading role.

Our season of grand opera opens at the Auditorium next Monday night with Calvé in Carmen. The Huguenots, Martha, Tannhauser, and Tristan and Isolde will be given during the first week of the engagement.

The last Thomas concert occurred at the Auditorium yesterday afternoon and to-night. Hubermann, the boy violinist, was the soloist.

The stock company at Hopkins's next week will present Harry Webber's funny old farce Nip and Tuck, and at the Academy of Music, Frank Cotter's Bells of Shandon will be the attraction.

"Punch" Wheeler writes: "Just received an important letter from Jack Henderson, who is leading comedian with Beasley's Troubadours. They carry a Magniscope, supported by a chorus of sixty, thrown on the screen. He says all they took out of North Dakota towns was a lot of towels from the hotels. He says the agent got so far ahead of the show in Montana that he was right in behind it again. They couldn't take the Fargo landlord with them, as they had no uniform to fit him. As soon as business gets worse they are going to quit."

The War of Wealth will be the attraction next week at the Lincoln.

I am going to have a "souvenir day" at the police court Monday. As it is Washington's Birthday I shall give a miniature hatchet to each prisoner who swears to tell the whole truth. Why not a police court souvenir as well as a theatrical one?

"Biff" Hall.

BOSTON.

Will Brady Manage the London Adelphe? Amusements for the Week.

(Special to The Mirror.)

BOSTON, Feb. 20.

Every theatre will give a holiday matinee on Monday. The changes of bill for the week will be Down in Dixie at the Columbia, and The Woman in Black at the Bowdoin Square, while the stock company at the Castle Square will give a double bill, consisting of Lucia di Lammermoor and Cavalleria Rusticana.

William H. Crane has made a positive hit at the Hollis Street with his new play, and the verdict has been practically unanimous in regard to it. His success in showing the approach of age in the leading character has been noted, and Mr. Crane has certainly made a long step in advance in this piece.

Richard Mansfield's present engagement at the Tremont is proving the most successful he has yet played here, and next week he will give Shakespearean revivals which will be sure to prove popular. But the richest thing of all has been the varying way in which the critics of Boston received Castle Sombra. If Mr. Mansfield is going to spring any more pieces like that, Boston theatregoers will have to establish a school for criticism so as to have a standard. Some called the piece an emphatic success; others declared it the dreariest rot, and those who read all the criticisms in the morning must have been as much mystified as those who saw the play.

Under the Polar Star is doing a splendid business at the Boston, as it deserves to do, because the spectacle is one of the most striking series of stage pictures that I have seen for a long time, and the climax of the fourth act goes far ahead of anything yet seen on the stage of the Boston Theatre. The piece is splendidly acted, and W. S. Hart and Theodore Babcock do capital work, while George Marion again received proof of his popularity in this city.

Next week will be the last of The Milk White Flag at the Park and the probabilities are that this will be the last time that the piece is given in Boston. That would not be surprising, because it has for some mysterious reason never been remarkably popular here. The members of the present company, however, are all favorites, and J. Aldrich Libbey introduces new songs every week.

The coming will be the last week of Jack and the Beanstalk at the Museum and The Thoroughbred will follow for a single week, after which Secret Service will come for a run.

W. H. Crane was the guest of the Playgoers' Club this week and a number of people attended the reception in his honor, among the number being Boyd Putnam and Joseph Proctor, who is one of the honorary members of the club. During Mr. Crane's stay at the Hollis Street Gov. Wolcott will entertain him at dinner.

Mary Shaw has been engaged as leading lady for Joe Jefferson's Spring tour.

Simple Simon proved one of the most profitable plays that The Cadets have had, and it is now estimated that the profits of the week's theatricals will be fully \$25,000. What would The Cadets do if it were not for Bob Barnet?

There will be a new president at the New England Conservatory of Music next year, and Carl Paetlon, whose position at the head of that institution has been the occasion of so much wrangling the past twelve months, has resigned. George W. Chadwick, well known as a composer, will take his place.

The first week to be devoted entirely to tragedy that Boston has had for a number of years will be that of H. L. Southwick at the Tremont, beginning March 15. The pieces to be produced are Hamlet, Othello, Richard III., The Merchant of Venice, and Richelieu.

Merrill Osborne has been quite ill for several days, but has recovered sufficiently to resume her part.

William A. Brady has been in Boston looking after the interests of Under the Polar Star. He has now gone West to join Corbett, and will remain until after the great fight. It is among the possibilities that he will assume the management of the Adelphi, London, as the surviving member of the firm of Gatti Brothers has offered him the lease of the theatre. In case the terms are satisfactory Under the Polar Star will be given there, and David Belasco will personally superintend the rehearsals.

Jack and the Beanstalk may come back to Boston for a Spring run at the Tremont.

Charles Barron and Grace Atwell are down for a production of Rosedale at the Bowdoin Square 1.

William H. Crane has been strongly advised to take A Fool of Fortune to England this Spring, but he has not yet decided whether he will do so.

Lillian Russell will probably play a Boston engagement this Spring, appearing in An American Beauty.

Henry Woodruff is to give a second matinee in this city sometime in March at the Hollis Street,

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the one which he gave last December having proved such a marked artistic success. At least one play new to the Boston stage will be given on that occasion and he will have the cooperation of many players of distinction, among the number being Minnie Dupree. In my last letter I hinted that Mary Shaw might appear in a new play with this clever pair, but she will be on the road with Joe Jefferson at that time.

The Empire Comedy company gave its fourth annual performance in Union Hall on Thursday, presenting the "new, sparkling comedy in four acts," entitled A Pair of Beauties. Glen McDonough and W. Stokes Craven, who wrote Innocent as a Lamb, and Roland Reed, who presented it at the Museum in August, 1893, will be interested in noting the names of the characters: Mr. Pilkington, a wealthy stock broker, E. Weldon Wright; Dennis, his trusted valet, Waldo Glidden; Jack Summerville, editor of Truth, Frank E. Edwards; Dick Haddling, a young lawyer, Henry Wade; "Dr." William Bouncer, a dog doctor, G. E. Stanley; Dr. Hansen, of the Jersey Central R. R., and Mr. Hammaschlauer, the infuriated husband, Irving Pratt; Willie Wilbur, an office boy, George N. Hull; Lillian Pilkington, in love with Dick, Mildred French; Mrs. Pilkington, a temperance advocate, Ceila Cameron; Rose, maid at Pilkington's, Clara B. Dickey; and Kitty Farmborough, in love with Jack, Gwendoline Sandham.

Union Hall, where the performance was given, is in the Young Men's Christian Union. I hear that the company proposes to give future performances of the same work in cities near Boston.

Little Bloodgood (Mrs. Harry Bloodgood) has been specially engaged for the California trip of the Ward and Vokes company, which is to make a fine production of A Run on the Bank. Mrs. Bloodgood has been living in retirement for a few years, but returns to the stage especially for this trip. She is the mother of Linda Bloodgood, the pianist of the Zoo.

James Gilbert directed the final rehearsals of the society people who gave Alice in Wonderland this week, and as a result the performance was a great success.

JAY BENTON.

PHILADELPHIA.

Attractions at the Various Playhouses—News Notes and Happenings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.

John Drew has drawn very large audiences to the Broad. Rosemary has met with commendation from both critics and audiences. Mr. Drew's engagement is for four weeks. It is his intention to play one or two of his former successful plays during the time.

The Cherry Pickers has crowded the Walnut nightly. The company is a good one and do a good deal to help the play to success. It remains another week. Two Little Vagrants March 1.

The Sign of the Cross has done remarkably well at the Park and the engagement has been extended. Thomas Q. Seabrooke was to have opened here on Monday night, but instead he will fill the Toronto time of The Sign of the Cross.

The Girard Avenue had a big week with Robert Droust's new play, The Sculptress. It proved to be well written and cleverly put together. The climaxes were carefully worked up. Lillian Lawrence carried the play successfully. Amy Lee will join the company Monday night, playing Kit McDow in All the Comforts of Home.

Kismet closed a very successful fortnight at the Chestnut Street Theatre. Professor Kellar opens here on Monday night. He is a popular entertainer, and will no doubt have a good week. A Contented Woman, March 1.

Brian Boru continues another week at the Chestnut Street Opera House. Business has not been satisfactory. The Geisha, March 1 for a run.

On Monday night the following attractions open on the popular-priced circuit: A Lion's Heart at the National, Saved from the Sea at the People's, and The Cotton King at the Standard.

The Little Tycoon will have its first production on Monday night at the hands of the Castle Square company at the Grand. It should be very successful as this company is capable of giving a very satisfactory performance.

Shenandoah will have its first production outside of high priced houses at Forepaugh's on Monday. Mrs. Forepaugh says that it will be the best production she has made.

Johnstone Bennett's engagement at the Bijou was so successful that she is retained for a second week.

The Boston Symphony Orchestra appear Monday night at the Academy. The concert promises to be a big success as few tickets are left. The Nordica concert takes place at the Opera House Tuesday afternoon.

The Supreme Court of the State has confirmed the decision of our local court in the case of the Amateur Drawing Room. The City Treasurer claimed that the house should pay the regular tax of \$500 assessed on all theatres. The claim was based on the ground that a performance was given in the house when an admission was charged. The performance was given for charity.

The learned judge commenting on the law, said: "It is clear that the meaning of the law

was only intended to cover houses wherein professional actors appeared."

Colonel Ingersoll lectures Tuesday evening at the Horticultural Hall, on "How to Reform Man-kind."

All our houses give special matinees on Monday.

A new play will be produced at Forepaugh's shortly, a dramatization of a novel by George Leacock. Mrs. Forepaugh and George Fish are the authors.

The Bijou broke its record this week. The box-office was closed almost every night before 8 o'clock.

S. FERNBERGER.

CINCINNATI.

Play Bills for the Week—The Success of the Pike—Notes and Gossip.

(Special to The Mirror.)

CINCINNATI, Feb. 20.

Wilton Lackaye makes his first appearance as a star in this city Monday night at the Walnut in Dr. Belgraff. The play is presented by an all-star cast, including Marie Wainwright, Alice Evans, C. W. Condoock, Caroline Franklin, Forrest Robinson, Byron Douglas, Joseph Allen, and others. The advance sale is promising.

Stuart Robson appears at the Grand, Monday night, as Lem Jucklin in the dramatization of Ople Read's amusing comedy, The Jucklins. It introduces Robson in the character of a cock-fight-loving farmer of the North Carolina mountains. The play is sure to be well received.

The Fountain Square has for the week beginning to-morrow Charles A. Gardiner in Karl, the Peddler. New and popular songs are promised and there is no reason to doubt that Gardiner will have his usual cordial welcome in Cincinnati.

Darkest Russia, a melodrama dealing with intrigues and Nihilism and the inevitable love story, will be at Henck's Sunday on its annual visit. The play will be lavishly mounted and well acted, and will have better patronage than ever.

Elmer E. Vance's The Limited Mail has never yet failed to draw big houses, and it will certainly do so Sunday afternoon and evening when it opens a week's engagement at Robinson's. Beatrice, the graceful dancer, is still with the company which is otherwise entirely different from last year.

Richard Harlowe, who is inimitable as a refined impersonator of a woman, assisted by Russell Bassett in the taking sketch, Catching a Dude, is the leading feature of the bill at the Pike for the week beginning to-morrow. At the same time the last week of the Cinematograph is announced. The Alpine Theatre is to be a feature of the near future. The success of the Pike, under the management of David H. Hunt, has been phenomenal. When he came here Christmas and announced his intention of opening a refined high-class vaudeville theatre, sympathy was felt upon all sides for his lack of judgment. Nothing daunted, however, he began the work. Every promise made to the public has been kept to the letter, and ladies of the best society who had never been near vaudeville theatres before have become regular patrons. The Pike has been the surprise of the season, for the managers had more faith in the city than the inhabitants themselves.

The Damrosch Opera company gave an extra performance of Carmen to-night at Springer Hall with popular prices. The immense hall was packed. Camille Seygard sang the title role. The business done by the Damrosch company was tremendous.

E. S. Willard drew well this week at the Grand, especially in The Middleman, at every performance of which he packed the house. To-night Mr. Willard has been invited to be the guest of the Literary Club after the play. The club, the oldest in the city, is composed almost exclusively of lawyers, physicians and professors, and it is considered a great honor to be invited.

Most of the theatres announce extra matinees for Monday afternoon, Washington's Birthday.

WILLIAM SANFORD.

BALTIMORE.

Bills at the Theatres—E. J. Ratcliffe III—News Items of Interest.

(Special to The Mirror.)

BALTIMORE, Feb. 20.

The Two Little Vagrants enjoyed an excellent week's business at the Academy of Music, and the play is a pronounced success. Opening on Monday night we will have The Sporting Duchess with a great cast, including Rose Coghlan, J. H. Stoddart, Cora Tanner, Elita Proctor Otis, Harry Lacy, Louis Massen, William Bernard and others.

Herrmann III., assisted by Madame Adelaide Herrmann, has been generously encouraged at Ford's Grand Opera House this week. The people have certainly pronounced Mr. Herrmann a success. Next week this popular house will be given up to the festive scenes of light opera, when Camille D'Arville will present Kismet, assisted by Richard Carroll and a host of others. Miss D'Arville was very successful when last here, and her sweet voice and charming manner are well remembered.

The Sidewalks of New York holds the boards at the Holiday Street Theatre this week. It will be followed by In Old Kentucky which is to be

presented by a good company with appropriate Southern scenery.

The Auditorium Music Hall is enjoying a continuous run of good luck. Manager Kernan struck the popular fancy at the opening of the season and he has held it up to date in a manner that is thoroughly satisfactory to the box office. The week now in progress is occupied by Weber and Fields's Vaudeville Club and they will give place to Gus Hill's Novelities, who will open up with a holiday matinee on Monday. The Palm Garden still continues to be a feature.

Milco's City Club Burlesque company is the attraction at Kernan's Monumental Theatre and will be followed by Jermon's Black Crook Burlesque company.

The Stoddard lectures at the Lyceum have been given to packed houses. The lecture course extends over next week, with the probability that a number of special lectures will have to be given in response to the demand.

On Wednesday afternoon, at the Academy of Music, Madame Lillian Nordica, assisted by Madame Scaldi and company, will appear in grand concert. Judging from the popularity enjoyed by Madame Nordica here and from the advance sale, the concert is an assured financial success.

Paul C. Blum is with us this week.

E. J. Ratcliffe, of The Two Little Vagrants company, has been quite sick during the week, but is somewhat improved. He is suffering from his throat, which rendered it impossible for him to appear at all of the performances, and as he was not provided with an understudy the part played by him had to be read on Wednesday night. The audience, however, in their sympathy for the actor, overlooked the marred performance.

John Marshall has arranged with Harry Furness, the English lecturer and caricaturist, for a course of lectures to be delivered in the near future at the Lyceum Theatre in this city.

The Baltimore Lodge of Elks gave a public social session at Schlegel's Orchestra Hall on Wednesday evening last. Nearly a thousand guests were present and the festivities were kept up until the wee sma' hours of the morning. The main feature of the occasion was a beefsteak supper a la Nick Engel. A pleasant entertainment followed in which Herrmann III. and many other professionals participated.

Mr. Stoddard, the lecturer, is about to publish all of his lectures in book form. I understand that it will be gotten up in splendid style. True Williams, the well-known artist, was in the city during the week consulting with Mr. Stoddard in reference to the work. Mr. Williams will have charge of the illustrations.

The old Front Street Theatre will be sold by trustees on March 15, and will in all probability be purchased and converted into a manufacturing establishment of some kind. It is sad to see this old monument of the stage pass away in a manner so inglorious, for round it cluster memories of the greatest actors this country has produced. It was the home of the elder Booth; and Macready, Forrest and the other giants of the profession all played in it in the early days.

William Bernard, who comes next week with The Sporting Duchess, was a member of Manager Ford's stock company season before last and made both friends and reputation among the patrons of that house.

HAROLD RUTLEDGE.

WASHINGTON.

Current Attractions—The Johnnie Juniors—Bills for Inauguration Week—Gossip.

(Special to The Mirror.)

WASHINGTON, Feb. 20.

The attractions announced for the next week at the different theatres are The Two Little Vagrants at the Lafayette Square, Evans and Hoey and Anna Held in A Parlor Match at the New National, Convention of the Daughters of the Revolution at the Columbia, On the Bowery at the Academy of Music, Karlie Rooney's Greater New Yorkers at the Grand Opera House, Gilmore and Leonard's Hogan's Alley company at the Bijou, and Milco's City Club Burlesque company at Kernan's Lyceum.

The performance given of The Mikado by the new mask and wig club, the Johnnie Juniors, at the Columbia Theatre on Friday afternoon proved one of the most successful events of the kind ever attempted here. William H. Conley's Koko had a professional flavor that was enjoyable. A large and fashionable audience was in attendance, including Mrs. Cleveland and a large box party.

Eugenie Blair, under Robert Downing's direction, will open a season of four weeks or longer at the Academy of Music, New Orleans, on March 7, playing standard emotional drama. The company has new members in W. Barnold and Mrs. Ella Wren Blair, who joined here.

The Boston Symphony Orchestra will give its fourth concert of the season at the Columbia Theatre 23. The soloist will be Madame Teresa Carreno.

The organization known as "The Johnnie Juniors" was incorporated 18 for twenty years. The object of the corporation is stated to be the production of operas and general entertainments.

The incorporators are John M. Hickey, Benjamin S. Minor, Alexander N. Breckinridge, William P. M. King, Coburn L. Brown, George P. Robinson, and F. B. Hobgood, Jr. These gentlemen will constitute the board of directors for the first year.

One of the hits of the performance of At Gay Coney Island at The New National last week was the violin playing of Josie De Witt, a Washington girl, whose solos, as the Post truthfully says, "Would do credit to any concert stage."

Margaret Mather's health has rapidly improved this week.

The bills at the various theatres Inauguration week comprise Sol Smith Russell at the Na-

tional, The Heart of Maryland at the Lafayette Washington Lodge of Elks, 1006 E Street Northwest, will be headquarters for all visiting Elks during Inauguration week.

Lillian Russell will be seen at the Columbia March 8, not at the Lafayette Square as was stated.

The Biograph, as exhibited by Whiting Allen, is drawing large crowds to Willard's Hall.

Square, Great Diamond Robbery at the Academy of Music, Lost, Strayed or Stolen at the Columbia, Eddie Foy in Off the Earth at the Grand Opera House, Milco's Pantomime Specialty company at the Bijou, and Flynn and Sheridan's Big Sensation at Kernan's Lyceum.

JOHN T. WARDE.

ST. LOUIS.

The Foundling—R. S. Willard—The War of Wealth—A New Theatre—Gossip.

(Special to The Mirror.)

ST. LOUIS, Feb. 20.

Francis Wilson has had big audiences at the Century this week. To-morrow night, The Foundling will be produced, with Cissy Fitzgerald in her inimitable dances and her hypnotic winks.

The Heart of Maryland drew very large audiences to the Olympic this week. It has been one of the successes of the season. Monday night E. S. Willard will be the attraction, opening in The Rogue's Comedy. During the week he will be seen in The Middleman and The Professor's Love Story.

The War of Wealth had a splendid business at Havlin's this week, and to-morrow afternoon Oliver Byron and Kate Byron will appear in The Turn of the Tide.

Billy Rice's Minstrels have done good business at the Fourteenth Street, and will give way to-morrow to a return engagement of Anna Eva Fay in her performance of Somnolency.

Very large audiences have attended the performances of Queen's Evidence at Hopkins's Grand Opera House during the week. The stock company has done splendid work. Commencing to-morrow, Confusion will be put on for a week's run.

Malcolm Williams, who is here with The Heart of Maryland at the Olympic, and Gus Weinberg, comedian of Hopkins's Stock company, have decided to open a dramatic school here this Summer.

The South Broadway Merchants' Association are completing arrangements to build a theatre. At a meeting of the association early in the week plans will be submitted by George H. Johnson and A. P. Ellison for the building, which can be erected at a cost of from \$40,000 to \$50,000, and will be built if the association will guarantee the sale of \$10,000 worth of tickets for the opening week. A committee was appointed to solicit orders for the tickets.

The Damrosch Opera company have had a very large advance sale of seats for the opera festival commencing at the Exposition Music Hall Monday night.

William Gareu, manager of Havlin's, will be given a benefit Monday night. He has made himself very popular with his patrons and there has been a large advance sale of tickets.

W. C. HOWLAND.

MATTERS OF FACT.

Maurice Freeman, who just closed a successful season playing John Swiftwind, the educated Indian in Harkins and Barbour's play, Northern Lights, has received several flattering offers for next season. He has not signed for the rest of this season, and can be addressed care this office or agents.

Nadine Winston, late leading lady of the Grand Opera House, Boston, can be addressed care this office. The press and public were warm in praise of her work. She resigned on account of the strain on her nerves, but is ready to resume work, having fully recovered her strength.

Manager Fred Robbins closed his Little Trixie company on Feb. 19 at Wilkesbarre, Pa., and is now in this city looking for his company for the rest of this season and next. When he reopens his play will be brightened up with new music and greatly augmented by a number of strong specialties.

The Hartford Opera House, Hartford, Conn., under the management of H. H. Jennings and E. M. Graves, has been doing an excellent business this season. The house, which has a seating capacity of 2,600, was, but recently renovated, and under its present managers has proven one of the most popular playhouses in New England.

Madame Vance has removed to 1357 Broadway, where she will continue her business of purchasing and making theatrical costumes. As the building at 1693 is to be torn down in the Spring, she decided to move at once.

Emilie Edwards has joined McSorley's Twins for their Pacific tour, and her specialty is meeting with the greatest success. She has not signed for next season, and therefore invites offers. She would prefer an Australian or South African engagement.

Marie George has fully recovered from her recent illness in Chicago, and is now doing good work with The Lady Slave.

Fred Robbins, who is in town, may be addressed at 281 West Thirty-sixth Street.

Howard and Doyle were theatre managers against the presentation of Hazel Kirke and Black Flag by the Florence Hamilton company, as they have no authority to perform these plays. Howard and Doyle are the sole representatives of the owners, A. M. Palmer and Howe and Hamwell.

Good open time in March is to be had at the Music Hall, Wilkesbarre, Pa., by attractions playing three-night stands.

George Almonte, the clever comedian, is in search of a good Irish farce-comedy. His address is Tilsburg, Ontario.

Russell Ward announces himself as disengaged for next season. His address is 1706 Lucas Place, St. Louis, Mo.

A Gentleman Rogue is the title of a new French drama of which Frank Wiesberg is the author. The play is said to be furnished with a strong plot and startling situations, and a good role for a character actor. Mr. Wiesberg may be addressed care of W. T. Hall, 128 So. Clark Street, Chicago, Ill.

Carrie Lee Stoye, who has starred in the West and in the Canada, is in New York and will accept engagements for the rest of the season. She will play comedy, character or dialect business.

Attractions playing the smaller one-night stands and passing through Indiana should not overlook Marysville, a good town for its size. It has a new opera house, seating 400, and managed by V. G. Everett.

Harry Dickson's delightful character and comedy work with The Defender is still winning for him the plaudits of the press and public.

The New Star Theatre, Elizabeth, N. J., now being constructed by J. B. McElrick and Son, architects, and E. L. Hart, of New York, is rapidly progressing

THE MASCOT ATTRACTION. ROBBINS LITTLE TRIXIE Co.

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and, when completed, will be an exceptionally elegant playhouse. The building, owned by the Prudential Insurance company, of Newark, N. J., will contain every modern improvement, front and back. The seating capacity will be 1,400 and there will be six private boxes each side of the capacity stage. The dominant prices will be \$1.75, 50 cts and 25 cts. A prominent operatic or dramatic attraction is wanted for the opening night April 8. Colonel W. M. Morton is lessee and manager of the New Star Theatre.

John Donahue has signed with Weber and Fields for their stock company and is now appearing in their new burlesque, Under the Red Globe.

A full set of scenery which had been painted for an attraction which failed to open as announced is offered for sale by the artists, W. J. Fetters and Son, 1819 Mervine Street, Philadelphia, Pa.

William C. Ott, musical director, has received several offers but has not signed as yet for the balance of this season.

William Bonelli is at liberty for leads and heavens owing to the closing of Mr. Charles Frohman's Sue.

Bert Coote has retired from Straight from the Heart company to fulfil a special engagement of The New Boy at the Grand Avenue Theatre, Philadelphia, next week.

Time in March and April is open for first-class combinations at Keith's Opera House, Providence, R. I.

Jean Renolds, in a repertoire of successful plays, will open March 14 for a season of twelve weeks, to be followed by a season of eight weeks in Canada. Manager Frederick Renolds has secured three new plays for his star, A Human Document, A False Step, and A Daughter of Judah. The repertoire will also include Black House, Cleopatra, and a new version of Moths, for the rights to which Mr. Renolds is at present negotiating with T. H. French.

W. C. Henderson wrote the music for the companies of the New York Theatrical Exchange. He was for two seasons with The Two Johns, and for three years in opera. He is disengaged at present.

Eleanor Carey has been engaged for the role of Mrs. Bradley in John Bradley's Money, the play that William Barry is to produce at New London, on March 4.

The announcement of E. S. Brigham, booking representative for theatres in Omaha, St. Joseph, Topeka, Kansas City, Leavenworth, Kan., Wichita, and Lawrence will interest all combination managers. Mr. Brigham has successfully handled the Crawford Theatre in St. Joseph since he assumed its management last August; and the other theatres he represents, especially Boyd's, at Omaha, have done an excellent business.

LETTERS TO THE EDITOR.

A PLEA FOR A BENEFIT.

New York, Feb. 17, 1897.

To the Editor of The Dramatic Mirror:

Sir.—It was with great pleasure that I read in last week's daily papers of the large amount realized (\$5,303.65) for the deserving poor of New York and, of course, a great deal of credit was due to the New York Journal and others, but it really was our noble profession that gave the preference that the people paid the large amount of money to see. It was a glorious success for a worthy cause, and no doubt it has done a vast amount of good. But now I want to see another big benefit given—this time by the variety people—the real, almost pure performers in the vaudevilles, and the full amount turned over to the Actors' Fund of America.

This Mirror has an article on this subject a few weeks ago, and it is only too true that the variety part of the profession as a body has never given a benefit for the Fund. Now is the time for them to do so, for never was there a time when there was so much real variety talent at liberty (and I am only sorry to say so); so let some one start the ball a rolling.

One idea I have which I think could be carried out, it is for all the vaudeville houses in New York and Brooklyn—in fact, every large city—to give a continuous performance from 10 A. M. till 12 midnight, and allowing no one to appear more than once on the programme, thus giving every variety artist a chance to volunteer for the good cause. Or, if this is not practical, give a monster continuous performance in the Metropolitan Opera House and the Academy of Music at popular prices.

The great amount of good done by the Actors' Fund cannot be realized by our profession. If it were realized, I really think everyone in the theatrical business would pay his or her dues and become a member, for it is surprising how few are members of this noble order. The dues are very small—\$2 a year. I trust that this Mirror, which has always upheld the cause, will again take up this subject and bring it to an issue, and that some of our vaudeville managers will take it in hand. Before long let us read of another big benefit, setting the Actors' Fund of America a handsome sum. Just think of the amount of good this would do among the poor and sick of our profession. Let the variety performers show to the world what they can do for their brothers and sisters. I am proud to sign myself one of them.

JAS. R. ADAMS, Emperor of Stilts.

AL G. FIELD'S POLICY AND ADVICE.

SYRACUSE, N. Y., Feb. 16, 1897.

To the Editor of The Dramatic Mirror:

Sir.—A circular letter received announces a meeting of road company managers for early June in New York city, to take action regarding railroad rates, devolving means as to securing better rates, etc. I am in hearty accord with my brother managers and will lend my presence and help to any movement in this matter.

The thought suggests itself to me that June is rather late for a meeting of this character, and yet to get a large number of traveling managers together it is as early as it would be possible to hold it. I infer there are many managers like ourselves who do their bookings some time in advance. Let those managers who book their attractions previous to the called meeting take into consideration that there are railroad managers and passenger agents who have done all they could in these days of joint traffic trusts to help the theatrical people, and have extended them all the favors possible under the rules governing the various trunk lines. I say, let managers booking their attractions so arrange their routes as to give their business to those who deserve it. This may seem improbable at first glance. Try it and you will see how easy it is to avoid the lines that have extorted from you. It is a policy we have observed for two years, and we find it easy to avoid lines that are arbitrary in their dealings with us, we only using them at long intervals and for short movements.

There is not a well posted traveling theatrical manager who does not know the railroad and its managers who have promulgated unwarranted and unjust rules as to the handling of theatrical companies' baggage and private cars. There are but a few theatrical managers who do not know the railroad that is the originator of the unjust rules pertaining to transportation of theatrical companies that have been put forth under the guise of the Joint Passenger Traffic Association.

Let theatrical people post themselves on these matters and distribute their railroad patronage as they do their printing and other contracts, to friends and lowest bidders. Take a map, study it for an hour, and see how easy it is to so route your company as to avoid using any particular road. Give the two or three well-known railroads in this country that have always treated theatrical patronage as if they were bestowing a favor to carry them on their lines the go-by for one season, and see what a difference it makes.

One of these railroads that has had but few companies out of a prominent Eastern city this season

broke over all rules last week and handled two companies for less than a competitor's rates, gave the agent passes, and carried 2,000 pounds of excess baggage. This is the only way to get at them. Touch the revenue of the road until the general managers who make these arbitrary rulings against theatrical people feel their loss. They will soon begin to hustle for business. I hope all managers booking their companies will take this matter into consideration. If they do they will have accomplished something before the meeting in June.

Respectfully yours, AL G. FIELD.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alter, Lottie	Freidars, Miss	Phillips, Mildred
Alward, Fanny	Ferris, Fannie	Paul, Lorraine C.
Athens, Arline	Goff, Laura	Poe, Mrs. Chas.
Aria, Virginia	Galyer, May	Palmer, Ethelynn
Abbe, Marion	Glover, Gertrude	Raymond, Camille
Aus, Edna	Garlick, May	Raymond, Dean
Armstrong, Miss	Gaylor, Mollie	Royal, Ruth
Burt, Anna	Galland, Bertha	Rockwell, Florence
Allen, Mrs. Archie	Hollis, Lorraine	Riddle, Susie
"Annabella"	Harcourt, Maud	Rice, Marie
Allie, Annie	Holmes, Miss	Romano, Julia
Anglin, Miss	Hanlon, Tom	Richmond, Adah
Barry, Helen	Harrington, Mrs.	Stokes, Emma
Bingham, Katherine	C. G. Scott	Stott, Edna
Brooks, Miss M. L.	Horro, Dorothy	Stratton, C. L. K.
Burns, Fannie	Henderson, Josie	Stuart, Edna May
Blanchett, Louise	Irving, Ethel	Stuart, Julia
Barton, Bessie	Johnson, Alice	Sardou, Emma
Brown, Kate	Jacobs, Jennie	Sinclair, Maud
Brin, Nelly	King, Mrs.	Stuart, May
Burgess, Mrs. Neil	King, Marie	Santie, Miss
Brockway, Mrs.	Krusch, Mrs. W. C.	Sylvester, Miss L. B.
Boyer, Carry	Lloyd, Annie	Sherwood, Grace
Bascom, Ada Lee	Le Roy, Grace	Sheridan, Mrs. M. A.
Cavendish, M.	Lamar, Les	Sevens, Mrs. Robt.
Edgar, Nellie	Lambert, Olga	Stanton, Edythe
Chapman, Henrietta	Livingston, Bertha	Tack, Alice
Davidson, Pauline	Morrison, Lora	Trayer, Mrs. M. P.
Davenport, May	Martin, Mrs. Lee	Travers, Belle
De Ardash, Bessie	Merrill, Gladys	Taylor, Lucy
Douglas, Marion W.	Muller, Amy	Tappinfield, Selby
Davis, Kate	Morris, Mamie	Thomas, Marion
Dyer, Ada	McKilreth, Mrs.	Uimer, Geraldine
Dibdin, Margaret	MacLean, Christie	Umer, Dorothy
Deane, Jessie	Marrett, Edith	Vera, Irma
Evans, Jocelyn	Maretta, Edith	Vera, Irma
Edgar, Nellie	Mather, Helen	Vera, Irma
Eberle, Mrs. E. A.	McCarthy, Hilja	Van, Gladys
Earl, Miss	Martin, Olive	Van Etta, Ada
Emmett, Mrs. M. B.	Morley, Mrs. Frankie	Vancouverland
English, Jane	MacDonald, Helen	Van Tassel, Marion
Price, Minnie	Miller, Maggie	West, Jessie
Eberhardt, Blanch	Mitchell, May	Winston, Nadine
Fargo, Madeline	McNish, Mrs.	Walker, Ada P.
Fontainebleau, Ella	Frank E. White	White, Margaret
Ferry, Helen	Mongavinn, Monnie	Wynne, Wm.
	Namely, Dolly	Waldron, Isabelle
	O'Keefe, Anna	Winthrop, Lee
	Porter, Elsie	Williams, Lola
	Pierson, Cora	Westcott, Eva
	Price, Maud E.	Westcott, Mary E.
	Phillips, Edna	Wilson, Vera
	Pierpont, Grace	Wilson, Bertha M.
	Parker, Nellie W.	Wood, Ella H.

MEN.

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Bancroft, J. L.	Graham, August	Miller, Prof. Wm. A.
Barnes, Harry	Glover, Louis A.	Macpherson, W. H.
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Bunah, Charles A.	Harnessed, Frank	Nichman, John
Butler, J. H.	Hunt, C. H.	Peckham, Chas. J.
Bellew, Kyrle	Hoffman, J. S.	Phillips, Wm. F.
Brammell, J. G.	Hearst, W.	Pate, Clair M.
Burgess, Neil	Harrison, W. Dick	Pyke, C. M.
Blood, Wm. F.	Hartmann, Max	Pyke, J. G.
Blood, Wm. F.	Hardy, Albert	Phillips, Marie
Bertman, C. M.	Helms, H. B.	Rightmire, Wm. H.
Bandman, Daniel	Harris, Chas. K.	Renolds, Joseph
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Baldwin, Prof. S. S.	Harris, H. T.	Riethend, Robt.
Baker, J. H.	Harrison, Fred M.	Riethend, Robt.
Butler, W. J.	Hatcher, Henry	Riethend, Robt.
Elingham, Lloyd	Hafford & Mantell	Riethend, Robt.
Binkley, Jay H.	Innes, Prof.	Riethend, Robt.
Berry, Mr.	Jamison, Frank E.	Riethend, Robt.
Bailey, Albert	Jones, Chas. F.	Riethend, Robt.
Bowers, Fred V.	Jakobowski, E.	Riethend, Robt.
Bennett, Richard C.	Jackson, Chas. W.	Riethend, Robt.
Condon, John A.	Kramer, Theodore	Riethend, Robt.
Carter, L. N.	Kingsland, Eugene	Riethend, Robt.
Conroy, John P.	Knox, Wm.	Riethend, Robt.
Cooper, A. W.	Knigh, John B.	Riethend, Robt.
Castilla, Richard	Kearney, John S.	Riethend, Robt.
Conklin, Wm. G.	Kershaw, Ernest	Riethend, Robt.
Cone, R. S.	Klunk, Bert	Riethend, Robt.
Clarke, Horace M.	Kearse, Harry L.	

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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BROOKLYN.

AMPHION—IN GAY NEW YORK.
COLUMBIA—THE LADY SLAVE.
COL. SINN'S MONTAUK—LOST, STRAYED OR STOLEN.
PARK—HERRMANN III.

TO ADVERTISERS.

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PREACHERS AT THE PLAY.

The enterprise of a city manager last week in extending the courtesies of his theatre to New York clergymen had some results expected and other results novel.

The manager's invitation assured the preachers that the play he wished them to witness was "a thoroughly pure drama," but New York clergymen know there are pure dramas on the metropolitan stage at all times. It was not this assurance alone, probably, that led them to flock to the theatre with their families. Free admission to a play has always been potent to fill a house.

One surprising feature of the audience was the average size of the clergymen's families. Two reverends wrote in accepting the invitation that the family of each numbered eighteen; three put the number at sixteen each; and the average was six persons. All were welcomed, however, without reference to consanguineous details, and all were enthusiastic over the entertainment.

The only detail of sadness to chronicle about the event is the disappointment of a single member of the cloth who insisted upon buying seats, and who was not admitted because of the absolutely eleemosynary nature of the managerial scheme.

One reading the "definitions," so called, which ELBRIDGE T. GERRY submitted to the Committee on Codes at Albany as desired to be applicable by him and his society to the law relating to stage children might naturally wonder that Mr. GERRY would concede to any young person of the stage under the age of majority the right to move, breathe, partake of food or in any way have being in the way that nature intended. The absurdity of GERRY's "definitions" is so apparent that it is a wonder that any legislative committee could require argument to demonstrate it.

FACTS VERSUS FANCY.

In a long editorial last week one of the New York newspapers discussed the remarkable development of the vaudeville form of amusement with wonder as to its future, but incidentally with an erroneous and a too-pessimistic view as to other forms of entertainment in the theatre. The article referred to contained these statements:

Old New Yorkers can remember the time when the "legitimate" held the town from one end to the other, and when SHAKESPEARE and his plays were a perpetual feast. Young New Yorkers have within less years than can be counted on a single hand seen SHAKESPEARE relegated, as it were, to the "has been." . . . The standard of entertainment in our city is so far different from what it was a decade or two ago that one would not imagine this to be the same city that harbored the Old Bowery Theatre, helped HARRIGAN and HART to eminence, and saw the rise and fall of BOOTH as a theatre proprietor.

And then, after noting the alleged effect of foreign vaudeville performers on amusements in New York, this was added:

It is because of this strong popular taste that the theatres have been obliged to change their attractions to discard SHAKESPEARE for GUILDENSTERN, to reject romance and tragedy for salaciousness and spice, to replace SHAKESPEARE with farce comedy. Almost every theatre has felt the influence of this demand, and the large and constantly growing list of farce comedies, with strong vaudeville attractions, is merely an illustration of the spread and the strength of the fever. Moreover, because the public demand vaudeville, the theatrical managers hasten to supply it, and because there is a distinct field for effort in the vaudeville and a decline of opportunity in the legitimate, actors and actresses who five years ago would have looked up their noses at the idea of doing a variety "turn" are now only too glad to accept a chance at the continuous shows or a place in the more elaborate variety entertainments.

It is only necessary to state facts as to the metropolitan theatre to show what utter nonsense persons with a superficial knowledge of the subject write from time to time. THE MIRROR contends to-day, as it always has contended, that in spite of occasional eccentric manifestations of popular taste the theatre steadily improves in its ambitions and in its offerings. So far as SHAKESPEARE is concerned, that author never was played so much in this city and this country, or in fact the world over, as he is to-day. We have already witnessed in New York this season elaborate revivals of three of the SHAKESPEARE plays, while on the road there are many companies that regularly give representations of this author.

As to the current attractions in the regular city theatres, they are higher in grade, all things considered, than were the attractions five years ago; and the offerings five years ago were better than those of ten years ago. Going backward by decades, amusements in this city, as everywhere, are found generally to have been decreasingly interesting, varied and dignified when compared with those of the present. In fact, the modern New Yorker enjoys better entertainment in the theatre than the "old New Yorker" ever knew, for everything of note in the drama of the civilized world and every actor of fame in theatrical centres abroad is brought to this metropolis to vary and supplement the best of an admirable and ever-growing native theatre.

More statement will not, or course, convince in this matter. The records, however, afford facts to prove what is here asserted. The present offerings in the theatres of New York are known. Let the reader compare them with those for a corresponding date in decades back to 1847:

1847: Daly's Theatre, Taming of the Shrew; Bijou, Nat C. Goodwin in The Masquerade; Star, Salisbury's Troubadour; C. also, Brumby; Fourteenth Street, The Old Homestead; Fifth Avenue, Robert Mantell in The Marble Heart; Windsor, The Plasterer's Wife; Dockstader's Minstrel; Grand Opera House, Jananachek in Black House; Union Square, Rose Coghlan in Peg Woffington; Harrigan's, McNeeney's Visit; Madison Square, Jim the Penman; Wallack's, Harbor Lights; Lyceum, He on Danway in Peg Woffington; Tony Pastor's, Variety.

1877: Daly's, Lemons; Academy, Emma Abbott in grand opera; Broadway, Our Boy; Union Square, The Daughters; Wallack's, Wild Oats; Third Avenue, The Two Orphans; Olympic, Around the Clock; Eagle, Alice in comic opera; Grand, Monsieur Alphonse; Bowery, Fifth Avenue (melodrama); Niblo's, Around the World (spectacle); Park, Our Boarding House; Bowery, Pique; Tony Pastor's, Variety; San Francisco Minstrel; Kelly and Leon's Minstrel; Parisian Varieties, farces and variety.

1887: Broadway, burlesque; San Francisco Minstrel; Kelly and Leon's Minstrel; Charles White's Minstrel; Griffin and Christy's Minstrel; Olympic, grand opera; New York, The Ticket of Leave Man; Tony Pastor's, The Irish Refugee and variety, Dodworth Hall, Harlequin (conjurer).
1887: Academy of Music, Italian opera; Niblo's Garden, Pantomime; Laura Keane's, Mary's Birthday and The Game of Speculation; Broadway, Pantomime; Burton's, The Rivals and The Comedy of Errors; Wallack's, Matilda Heron in Camille; New Hall, Honor to Dr. Kane or Affairs in the Arctic Regions, "preceding which—negro minstrelsy"; Mechanic's Hall, Christy's Minstrel; Barrow's Museum, The Founding of the Forest, Pastoralist Convulsions, and Lead Me Five Shillings; National, Orion, the Goldbeater; Raoul, or The Magic Star; and Wilful Murder; Chambers Street, Mrs. McMahon in Romeo and Juliet.

1887: Park, Mr. and Mrs. Charles Kean in Richard III.; Bowery, Cinderella and Jack Sheppard; Olympic, burlesques and farces; Palm's Opera House, Italian opera; Alhambra, Christy's Minstrel; New York Opera House, Pique (tragedy), "after which a comic song by Mr. Harrison."

Certainly not during the past half century has the legitimate "held the town from one end to the other," nor has SHAKESPEARE been "a perpetual feast." It is not necessary to go farther into the antiquities of the New York theatre to show that the fathers had much poorer entertainment than is now enjoyed.

PERSONALS.



ROBSON.—Stuart Robson has a novelty in the way of a cock fight in the new play, The Juckline. Representatives of humane societies have approved of the demonstration since the spurs of the fighting birds are muffled.

REID.—Marguerite Reid has become a strong favorite in opera at Paris, which city she has decided to make her residence.

RUSSELL.—Lillian Russell has almost concluded arrangements for the purchase of Mrs. Langtry's private car, La Lya, which was built in 1888 at a cost of \$100,000.

SHOTWELL.—Marie Shotwell's father, who is somewhat opposed to a theatrical career for his daughter, offered to take her on a three years' tour around the world if she would retire from the stage.

COGHLAN.—Rose Coghlan lost a jeweled brooch while playing recently at Newark, and one Edward Kenny was arrested for stealing the valuables. He denied the charge.

KIDDER.—Kathryn Kidder may soon make her appearance in a new play.

WHYTAL.—Mr. and Mrs. Russ Whytal have been extensively entertained by society folk of New Orleans where they recently appeared.

OLCOTT.—Chauncey Olcott has played to 53,000 persons during the first month of Sweet Innecarra, and his new songs are already paying handsome royalties.

HIGGINS.—It is said that David K. Higgins, author of At Piney Ridge, produced at the American Theatre this week, the son of a California millionaire, was cut off in his father's will for having entered the theatrical profession, and that his two younger brothers, having inherited the estate, are backing the disowned brother.

CRAWFORD.—F. Marion Crawford has entered into a contract with Major J. B. Pond to deliver next season one hundred lectures upon Italian art, together with readings from his own novels.

ROSE.—Edward Rose, adapter of The Prisoner of Zenda and Under the Red Robe, is reported to be seriously ill with pneumonia at London. He has nearly completed a new play for the Lyceum Theatre stock company.

CALVÉ.—Emma Calvé received last week two love letters and a call from a crank who threatened to shoot her if ignored. Detectives guarded the singer when she went to the Opera House and escorted her to her hotel after the performance. The annoying person's card bore the name of John B. Ward.

BOOTH.—Agnes Booth, it is announced, will appear in L'Arlesienne, a musical drama by Alphonse Daudet and George Bizet, at the Broadway theatre after the present engagement of De Wolf Hopper.

RUSSELL.—Ella Russell, the American prima donna who has been most successful abroad, will appear for the first time in this city with the Damrosch Opera company, on March 15, when she will be seen as Elsa in Lohengrin.

EAMES.—Emma Eames last week had regained strength sufficient to enable her to receive callers at her hotel.

STRONG.—Susan Strong will not appear in this city with the Damrosch Opera company, as announced, but will go to London for the Spring season at Covent Garden.

FERNANDEZ.—Bijou Fernandez has been engaged for Minnie Maddern Fiske's company.

GREY.—Katherine Grey is ill at the San Remo Hotel, in this city.

MINER.—Congressman Henry C. Miner left New York last Tuesday for a two weeks' pleasure trip in Florida. He is accompanied by Mrs. Miner.

PERLEY.—Frank L. Perley has been so pleased by the phenomenal success of The Sporting Duchess this season that he has renewed his contract for the American rights for another year.

THE CAST FOR "TESS."

Preparations are industriously making for the production on March 2 by Minnie Maddern Fiske of Lorimer Stoddard's dramatization of Thomas Hardy's "Tess of the D'Urbervilles." Rehearsals are held daily, and the scenery is nearly finished. Persons familiar with Hardy's great story will be interested in the distribution of characters, which is as follows: Angel Clare, Edward M. Bell; Alec D'Urberville, Charles Coghlan; John Durbeyfield (otherwise "Str John"), John Jack; Abraham, Alice Pierce; Jonathan Kall, Wilfrid North; Tim, Alfred Hickman; Mr. Crick, W. L. Branscombe; Marian, Annie Irish; Joan Durbeyfield, Mrs. Mary Barker; Retty, Nellie Lingard; Izzy, Bijou Fernandez; Liza Lu, Edith Wright; and Tem, Mrs. Fiske.

QUESTIONS ANSWERED.

No Replies by Mail.

J. W. R., Brooklyn, N. Y.: The interview with the late J. W. Kelly was published in THE DRAMATIC MIRROR of Sept. 21, 1896.

CONSTANTIN, Ed. Des, Chester, Pa.: Write to THE MIRROR's correspondent in Philadelphia, S. Fernberger, 1280 Market St. east.

GEORGE HENDERSON, Pittsfield, Mass.: In regard to reaching the person you mention by letter, see answer to Reader, New York city.

READER, New York City: Address a letter to Mr. Cunningham, care of THE MIRROR. It would be advertised in the Letter List for thirty days.

WILLARD GREY FOSTER, Salt Lake City, Utah: You will find Fred Lyster's reminiscences of John McCullough in THE DRAMATIC MIRROR of Nov. 9, 1895.

A. H. PORTER, Philadelphia, Pa.: The First Gentleman of Europe has not been published. A description of the play was given in THE DRAMATIC MIRROR of Jan. 30.

E. M. BACON, JR., Austin, Texas.—The Silver King was not dramatized from any novel. It was written by Henry Arthur Jones in conjunction with H. Newman, and was first produced in England in November, 1895.

A. B. CALIF, New Haven, Conn.—Anyone who dramatized a story published and copyrighted in this country, would certainly be liable to the author or publisher for damages, whether the dramatist used the same title as that of the novel or not.

L. M. G., San Francisco, Cal.—Yes, Richard Mansfield wrote a play called Don Juan. The full title was Don Juan; or, The Sad Adventures of a Youth. It was performed for the first time at the Garden Theatre, New York, on May 15, 1891, Mr. Mansfield appearing in the title role.

JOHN MURRAY, Albany, N. Y.: The Vokes family made their debut as a family organization on Christmas night, 1891, in Edinburgh, Scotland. They were billed as the "Vokes children," and the piece they appeared in was a sort of pantomimic farce. They then made a short provincial tour, and in June, 1892, began their engagement at the London Alhambra, being billed as "The Five Little Vokes." They made their London debut under the title of the "Vokes Family," at the Lyceum Theatre on Dec. 25, 1892, in the pantomime of Humpty Dumpty. On Feb. 27, 1893, they appeared for the first time in their own piece, The Kitchen Bell. On Sept. 4, 1893, they began a three years' engagement at the Drury Lane Theatre, London, and in the summer of 1895 they performed with much success in France. In 1873 they paid their first visit to America, and made their debut at the Union Square Theatre in April in The Belles of the Kitchen (the Kitchen Belles rechristened). In October, 1873, they produced Fun in a Fog at Drury Lane, London. In 1873 they returned to America, appearing first at N. B. Garden, New York, and then making a long tour through the country. They made their last American tour as a family organization in 1893.

F. T. MADSON, Cincinnati, O.: J. K. Emmet, the father of the present J. K. Emmet, was born in St. Louis, Mo., March 18, 1841, and died June 15, 1891, at Cornwall-on-the-Hudson. His parents were Americans of Irish descent. He made his first appearance in public as a performer on the mare drum with Frobenius's Minstrels and Bellingers on a tour through the West. His first stage appearance was made in the Spring of 1862 at Douglas's Old Bowery Theatre, St. Louis, under the name of "Joe Dutton, the World's Greatest Warbler." In 1867 he appeared at the Palace Theatre of Cincinnati as "Joe Grandson, the Great German Warbler—Just Over." He next appeared at St. Louis with Morris and William's Minstrels under his real name. In 1868 he first appeared in New York with Bryan's Minstrels. On Nov. 23, 1869, he first appeared at Buffalo, N. Y., in Fritz, Our Cousin German, which was written for him by Charles Gayler. On June 11, 1870, Emmet brought Fritz to Wallack's Theatre (now the 3rd), New York, the cast including Charles Fisher as the gentlemanly drom, Col. Crawford; J. C. Williamson as an immigrant runner, and Minnie McAdams as Fritz's baby boy. He made his debut in England at the London Adelphi on Dec. 2, 1873. During the season of 1876-1877 he visited Australia.

SUBSCRIBER, Columbus, O.: 1. A melodrama, according to Webster, is a dramatic performance in which scenes are introduced and effect is sought by startling, exaggerated, or unnatural sentiment or situation. The Standard Dictionary defines a melodrama as a drama with a romantic story or plot and sensational situations and incidents. The comment is added to this definition that "literally the display of gorgeous scenery and mechanical effects seems to have been its chief object." 2. Webster defines a drama as a composition in prose or poetry designed to be spoken and represented on the stage by several characters, which depicts a series of grave or humorous actions of more than ordinary interest tending toward and terminating in some striking result. The Standard Dictionary explains that the drama assumes two principal forms—tragedy and comedy—the former representing some signal event or period and generally tending in all its parts to a fatal issue, the latter presenting the lighter and usually humorous aspects of character and life, individual and social. 3. According to Webster a comedy is a dramatic composition of a light and amusing character, illustrative of the follies of individuals, the manners of society, and the ludicrous accidents of life. According to the Standard Dictionary a comedy is an entertaining drama less broadly humorous than a farce; a play illustrating the amusing side of life or one ending happily. 4. A farce is defined by Webster as a low style of comedy; a dramatic composition marked by low humor, generally written with little regard to regularity or method, and abounding with ludicrous incidents and expressions. 5. The Standard Dictionary says that farce comedy is properly a farcical comedy, and is often applied to a form of entertainment in which topical songs, jokes, dances and acrobatic feats, etc., are strung on a very slender dramatic thread. 6. A low comedian is an actor of low comedy talent; a performer of eccentric, grotesque, foolish or vulgar characters that may or may not be true to life, but are always humorous, and make other villainous or virtuous, utterly contemptible or noble-hearted and whole-souled. 7. There is no such thing as an average royalty. If an author's play is in demand he can exact five per cent. of the weekly gross receipts up to \$1,000, and ten per cent. on all money taken in at the box-office during the week in excess of that amount. Some of the English dramatists exact eight per cent. of the first \$1,000 of the weekly gross receipts when their plays are performed in this country.

MASONIC TEMPLE, CHICAGO, ILL.: Even don't copyright your play, you hold it under the common law. The protection under the common law is known as stage or proprietary right. At common law nothing is required but to keep the play in manuscript form; it must not be printed for sale or general circulation. The infringement of a play kept in manuscript can be enjoined and the infringer is liable for such damages as the owner actually sustains, but the owner of the play cannot secure an injunction that is operative throughout the United States, and consequently an injunction has no force outside of the State in which it is granted. The principal advantage in not copyrighting a play is that you can hold your proprietorship indefinitely, while under the copyright law the play becomes public property at the expiration of twenty-eight years, unless the copyright is renewed for fourteen years longer. On the other hand if a play is copyrighted a single injunction is operative throughout the United States, and if the court decides that an unlawful performance of the play be wilful and for profit the person or persons pirating the play are guilty of a misdemeanor, and upon conviction may be imprisoned for a period not exceeding one year. There is practically no protection against piracy under the common law, as piratical companies usually give their unlawful performances in the smaller towns. If an injunction is obtained against one of them in New York, the next night he is in New Jersey, where the injunction has no force. If proceedings are commenced there he flies the following day into some other State. The present copyright law, however, provides that any injunction that may be granted, upon hearing after notice to the defendant, by any circuit court of the United States, or by a judge thereof, restraining and enjoining the performance or representation of a dramatic or musical composition, may be served on the parties against whom such injunction may be granted any where in the United States, and shall be operative and may be enforced by proceedings to punish for contempt or otherwise by any other circuit court or judge in the United States. The circuit court or judge thereof have jurisdiction under the present copyright law to enforce an injunction and to hear and determine a motion to dissolve the same, as herein provided, so fully as if the action were pending or brought in the circuit court in which said motion is made.

THE USHER.



The dinner which the American Dramatists Club and the managers of this city have planned in honor of the senators and representatives will be given at Delmonico's on Saturday, March 20.

The indications are that the company will be numerous and that the jubilation over the Cummings anti-placy law will be marked by the efforts of notable orators.

The committee in charge of the subscription list and the other preparations are actively at work.

THE MIRROR's suggestion that a big vaudeville benefit for the Actors' Fund is in order is meeting with endorsement from many prominent performers on the vaudeville stage.

It is only necessary for the vaudeville managers of this city to get together and take the matter in hand to set the ball rolling and assure a brilliantly successful entertainment.

The Actors' Fund needs help, and needs it now. A large proportion of its beneficiaries are members of the vaudeville profession, and it is time that a vaudeville benefit should be given for that grand charity.

There is little probability that the bill introduced in the Senate at Albany by Mr. Coggeshall will be reported back by the Committee on Codes—I refer to the bill concocted by Mr. Gerry for the purpose of so restricting the meaning of the present law regarding the appearance of children on the stage as to practically prohibit their appearance in any circumstances.

I remember distinctly that when the present law was enacted there was supposed to be an understanding with Mr. Gerry that because of its comparatively moderate interference with the previous powers enjoyed by his Society over the children of the stage, he would make no further effort to secure legislation of a stringent character on this question. If such an understanding existed Mr. Gerry, in endeavoring to nullify the law, has again shown that his sense of honor and fairness is deficient.

If any change in the law be needed, it is the removal from the Gerry Society of supervision over stage children and the placing of that function with the properly constituted authorities.

The intent of the existing law was to enable the Mayor to license the appearance of children on the stage in all proper cases. Owing, however, to a technical defect in its wording, the spirit and intention of the legislature were to some extent aborted, and I regret to say that the present Mayor seems to prefer virtually to transfer his licensing power to the Gerry Society, although such an arrangement was never anticipated. At the present time applications to the Mayor for licenses are referred to the Society, where permits are issued.

All performances likely to injure the health or morals of children on the stage should be strenuously prohibited, but there should be an equal prohibition on Mr. Gerry's fanatical efforts to interfere with the prerogatives of children in pursuing a respectable and remunerative employment.

I observe that Mr. Gerry at the hearing on the bill before the Senate Committee again produced his photographs of children doing gymnastic dances as a reason why all their stage performances should be prohibited.

These "terrible examples" appear to have little effect upon the members of the committee, who probably are by this time well instructed as to Mr. Gerry's peculiar methods of enforcing his arguments.

I recall that several years ago Mr. Gerry was challenged by THE MIRROR to authenticate the reckless statement that he had proofs in the archives of his Society that the stage for children was the pathway to immorality, disease and death.

To substantiate his assertions, Mr. Gerry was invited to produce his proofs. When they were finally forthcoming, they were found to consist of a dozen or so of cases based on sensational newspaper stories.

THE MIRROR took the trouble to investigate and refute these claims, and it also presented a showing of more than one hundred notable cases in which child performers had developed into singers, dancers and actors of note and had lived to ripe ages, esteemed by the public and honored for the integrity of their lives.

When Mr. Gerry makes his chestnut exhibit before the legislative committees again it might be a good idea to parallel them with THE MIRROR's refutation.

KISMET TO CLOSE.

The members of the Kismet company were surprised in Philadelphia last Wednesday evening by being informed that the season would be closed in Baltimore on Feb. 27. No explanation was given. The impression among the members of the company was that the opera would be continued for at least six weeks longer.

THE CRISIS IN LOUISVILLE.

Theatrical affairs in Louisville, Ky., seem to be in a bad condition and rapidly reaching a crisis. The trouble is that with a population of 200,000 there are eight theatres. The non-support of some of them by the Louisville public indicates that the city is oversupplied with theatres. The experience of many traveling companies in Louisville has led them to believe that it is not a good theatre city, and there is a general tendency among managers to relegate it to the ranks of the one-night stands. The condition is made worse by the intense advertising rivalry among the Louisville managers. This causes them to be very lavish with posters, and in consequence with free lithograph tickets, which are for sale at reduced rates in most of the small shops of Louisville, and are purchased by people who would otherwise pay their money into the box offices. The theatres lose hundreds of dollars nightly through this pernicious rivalry; many of the best seats are occupied by dead heads.

The Louisville Courier-Journal has taken up the matter of the theatrical situation, and is urging the managers to consolidate and work toward the common end of preserving the standing of Louisville as a theatrical city, for the sake of Louisville, its play-goers and the managers themselves. The lithograph evil is one which they could do away with by a common agreement. The superfluity of theatres is an objection which can only be obviated by the workings of the law of the survival of the fittest. The Courier-Journal's articles have called forth several letters from Louisville managers. Manager James B. Camp wrote in part:

"The sooner the managers come to the conclusion to correct the evils the better. If not, no manager in the city will make a dollar for his year's labor and wrong. A curse to every theatre and attraction in this country is the lithograph and bill-board pass system. Managers no longer control their own business, but are dictated to and led by the nose by a lot of fellows who act in the capacity of advertising agents. Their first and whole idea is to see how many free passes they can get from the managers to carry on the idiotic warfare with each other."

I have tried to fight down the deadhead system as earnestly as any manager in the country, but I am free to confess it is the hardest battle I ever undertook. People are no longer influenced by a lot of lithographs put in windows and posted on fences, but by what is truthfully told in the newspapers. Louisville is a good amusement city, under proper conditions, but not in the present state of affairs."

Manager Whalen writes: "Louisville is now going the lines as one of the worst show towns in the country. This is not true, but we have not the population to support eight theatres, even if four fifths of the people should turn out nightly. Eastern managers who are encroaching on our little town are working here on the same idea as they would in the large cities where the money and population are centered, and when they bring an expensive attraction here and do not realize the same results they would in New York, Chicago, or Boston, the cry goes up: 'Keep away from Louisville; it is only a one-night stand.' If the managers of Louisville could only see the point, they would not only save the name of the town in the amusement line, but also save themselves from the ruin and wreck which otherwise must surely come."

A BENEFIT AT THE KNICKERBOCKER.

The English comedy, Our Regiment, by Henry Hamilton, will be presented at the Knickerbocker Theatre on Tuesday afternoon, March 2, for the benefit of the New York Post Graduate Hospital. The company is headed by J. H. W. Harris, the Episcopal clergyman of San Francisco who gave up his church there because of considerations of conscience and adopted the stage as his profession. Mr. Harris, aided by D. S. Houghton, stage manager, is superintending the production, and is leaving no stone unturned to make it an artistic and financial success. The stage settings will be particularly pretty. The members of the company are Arthur Hargrave, Alexander Churchill, J. A. Kelly, J. R. Clarendon, Jr., Frank Sutherland, Caroline Lawrence, Nina Hinton, Lucy Rogers, Ida Van Sicklen, and J. H. W. Harris. The flower booth will be in charge of Mrs. Beaumont Packard, who will also keep a watchful eye upon the flower girls in the lobby. Those she has thus far selected are Eva Randolph, Maud Winter, Violetta, Nana Morris, Florence Earle, and Genevieve Greville. The patronesses are prominent society women.

A "GRAND" SONG.

THE MIRROR has received several communications concerning a song called "The Banana-Peel on the Sidewalk," which was written by the Rev. S. F. Dikins, of Virginia, Ill. One of the letters is as follows:

Editor of Mirror:—I have heard that minister's song "Banana-Peel on the Sidewalk." The sentiment is grand. The music pleasing and catchy. In my opinion, it ought to be heard all over the country. Why not have it sung in New York City? Of course it is of no personal interest to me, but I would like to see this good thing become more widespread in its popularity.

IN THE PROFESSION.

A seedy looking individual approached Manager Cooley at the Star Theatre last Thursday evening and asked for professional courtesies.

"Are you in the profession?" asked the manager.

"Oh, yes," replied the seedy man. "I work in the factory where we make your bill-posters' paste."

A NEW OPERA COMPANY.

The Fifth Avenue Opera company of New York was incorporated at Trenton, N. J., on Thursday last, with a capital stock of \$25,000.

HENRY MILLER REBUKES TALKERS.

At the Garden Theatre there were last Thursday evening two large theatre parties, numbering quite seventy persons. The men and women of the parties chatted pleasantly during the entire first act of Heartsease, to the great annoyance of Henry Miller and the players of his company, and the intense disgust of those in the house who were not included in the conversations, but had wished to hear as well as to see the play. At length, an exasperated man in the audience approached one of the talkers and respectfully requested less noise, only to be rudely rebuked for his impertinence. Then Henry Miller realized that the time had arrived for decisive action. Advancing to the footlights, and aiming his words directly at the offenders, he said:

"Ladies and gentlemen, I cannot talk louder than all of you together, and either you or I must cease."

The long-suffering majority of the audience heartily applauded the actor's rebuke, and there was comparative silence through the rest of the performance. After the play Mr. Miller said:

"I sincerely regret that I was obliged to rebuke the auditors, but it was absolutely necessary to do so. The members of my company complained several times during the first act that they could not continue with the hubbub across the footlights, and I also felt that in justice to the remainder of the audience who came to enjoy the play something had to be done. At first I was inclined to send a polite note to the disturbers asking them to be quiet, but I finally became so very much annoyed and worked up over their actions that I decided to take the step I did. At the conclusion of the performance a half dozen gentlemen who I had never seen before visited me in my dressing-room and congratulated me upon the course I had taken."

CURIOUS FOR KELLAR.

There is no doubt there are many people who believe Magician Kellar derives some of his weird inspirations from an understanding with the devil. Such statements are frequently heard at his entertainments. To such as incline to this belief additional weight of evidence will be found in the fact that some of his magical apparatus is made from nicely tanned human skin. During his recent engagement in Rochester, N. Y., Mr. Kellar made the acquaintance of one of the professors at Rochester's leading school of science. The professor made perfect plaster casts of the wizard's hands, and after lecturing upon them at a clinic presented the casts to Mr. Kellar. With them he sent some conjuring paraphernalia, made from a peculiar looking leather which, he informed, his friend was nothing less than human skin. The leather is soft in texture, fibrous and very strong. It is of about the thickness of dogskin used for gloves, and is of a delicate tan color. Mr. Kellar prizes his curios very highly.

THE PRODUCTION OF L'ARLESIEUNNE.

Alphonse Daudet's drama, L'Arlesienne, adapted by Charles Henry Meltzer and William Schutz, will be produced with the original music by George Bizet at the Broadway Theatre on March 22, under the management of Andrew A. McCormick. The enterprise is furthered by a syndicate, including Jean de Reszke, George J. Gould, Frederick Gebhard, Robert Dunlap, G. Creighton Webb, Agnes Booth and Tyson and Co. The Metropolitan Permanent Orchestra, under leadership of Anton Seidl, will interpret the music, which is said to be charming. Agnes Booth will appear in the title part. The scene of the play is an obscure corner of Provence, and the piece has already undergone highly successful productions in Paris at the Vaudeville, Odéon and Eden theatres.

RARE LACE.

Mrs. Oliver Byron is the possessor of a piece of very rare and valuable Irish lace. It was brought to this country by Mrs. Byron's mother, who presented it to her daughter upon her marriage day. The lace was made by the poor girls of Killarney. The design is elaborate, consisting of a rose, representing England, a thistle for Scotland, and a bunch of shamrocks for Ireland, all interwoven in a wonderfully intricate and artistic way. In 1851, when the exposition at the Crystal Palace in London was in progress, the Queen offered a prize of £25 for the finest piece of hand-made lace. The piece belonging to Mrs. Byron was adjudged superior to all others. Its value now is considerably over five thousand dollars.

W. S. HART'S NARROW ESCAPE.

W. S. Hart, of Under the Polar Star company, nearly closed all of his earthly engagements last week by taking poison. Mr. Hart had a throat trouble which necessitated frequent gargling. He bought a preparation from a Boston druggist, who neglected to instruct him to dilute the gargle with water. When he took it he was almost suffocated. He became unconscious, and respiration had apparently ceased. It was restored artificially. Mr. Hart could not appear at the next performance. His part was played by Mr. Collins, who usually plays the Esquimo guide, and the latter role was assumed by W. A. Brady.

MADAME MODJESKA'S HEALTH.

Manager Frank L. Perley received last Friday a telegram from Count Bosenta stating that Madame Helena Modjeska had been at Los Angeles, Cal., for a week, ill with appendicitis, but that her condition was rapidly improving. A second despatch from Business Manager Bouvier, of Madame Modjeska's company, reports that engagements which had been made contemplated a tour of only a short time longer, and adding that Madame Modjeska expects to fill later in the season all of the dates now necessarily canceled.

PROFESSIONAL DOINGS.



William S. Hart, whose portrait appears above, is a prominent member of the New York company, now playing in Brooklyn. He is familiarly called by his associates, "Bill," as he is familiarly called by his associates, a possessor of a rich and powerful baritone voice, and is also a very capable comedian. The artistic excellence of his make-up as Muddy Mike, leader of the Cripple Creek bandits, and as Colonel Waring, chief of the "White Wings," together with his capital vocalization of the music allotted to those characters, have made him one of the features of the popular burlesque mentioned. Mr. S. Hart joined in Gay New York during its run at the Casino last Summer.

Sousa's Band, at Topeka, Feb. 11, played "The Topeka Daily Capital March" for the first time, and John Philip Sousa very gracefully requested the composer, John Marshall, to lead the "famous fifty."

Louise Rial has been specially engaged for a strong character part in The Nuptial Day at the Casino.

George Buckler, manager of Buckler's stock company, is not presenting the farce-comedy, A Racing Romance, neither is he touring the Northwest, as has been reported. The company has not been in the Northwest during its present tour, which is now in its twenty-eighth week, and has been confined entirely to the South.

The Hamlet of Walker Whiteside has been very favorably received in Indianapolis. The business there has been very large, particularly on the matinee days. This indicates that he is very popular with the feminine portion of Indianapolis's population. The newspapers have likewise regarded his Shakespearean interpretations with much favor. His Othello is said to be almost as good as his Hamlet.

Captain William W. Jones has applied to the Delaware Legislature for a divorce from his wife, Jennie West.

Henry E. Dixey is reported to have exchanged high words recently at Old Point Comfort with Senator Blackburn, of Kentucky, who was pleased to pun upon Dixey and Dixie.

The Damrosch opera season will open March 8 at the Metropolitan Opera House, not with Tristan and Isolde, as already announced, but with Die Walkure, in which Lilli Lehmann, Johanna Gadski, and Ernest Krauss will appear.

The entertainment at the Madison Square Assembly rooms for the benefit of St. Mary's Free Hospital for Children promises to be a brilliant success. The principal feature will be the grouping, in a series of beautiful pictures, of lords and ladies of the fifteenth, sixteenth and seventeenth centuries. Many of the wearers of the handsome costumes seen at the Bradley-Martin ball will be in the tableaux, in which a number of the most beautiful of New York society women will take part. The boxes have all been sold to people prominent socially.

At the Metropolitan Opera House last Thursday night a charity performance in aid of the French Benevolent Society was given. Among the entertainers were Edward Vroom, who, in the character of Don Cesar, gave two episodes from Ruy Blas; M. Piancon, Miss Trautmann, M. Lasalle, Clementine De Vere, Mile. Bellina, Samille Seygard, and M. Salignac.

Auguste Van Blene's cello recital will be given on the afternoon of Feb. 25, instead of the evening, as was reported.

On "Cuban night" last Tuesday at the Star Theatre there were many Cuban women in the audience, and at least a dozen of them were so enthusiastic in their patriotism that they threw their corsage bouquets to Adelade Cushman. One of them waved a silk Cuban flag, which aroused the audience to a high pitch of enthusiasm.

Howard P. Taylor, it is said, will accept an offer from a prominent manager for his military drama, from Maine to Georgia, for the remainder of this and next season.

Ramsay Morris's new play will be produced under the management of Rich and Harris in April.

For the first time in the history of the organization the Professional Woman's League will include men among the guests at the annual reception, which will be given at the Hotel Waldorf on Feb. 26.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open.

AT THE THEATRES.

Owing to the legal holiday, Washington's Birthday, THE MIRROR goes to press earlier than usual this week, and reviews of the Monday productions, therefore, are deferred until next week.

KNICKERBOCKER.—At the Knickerbocker Theatre, the new bill is Victorien Sardou's latest play, *Spiritisme*, produced by Al Hayman and Charles Frohman. The play, the story of which is printed elsewhere in this issue, was first presented a fortnight ago at the Théâtre de la Renaissance, Paris, by Madame Sarah Bernhardt. A strong company, including Maurice Barrymore, J. H. Gilmour, Fritz Williams, Nelson Wheatcroft, William F. Owen, Charles Harbury, Milton Lipman, George W. Howard, Virginia Harrod, Olive Oliver, Margaret Robinson, Blanche Burton, and Jane Harwar, is engaged in the American production.

AMERICAN.—The American Theatre affords a new attraction in *At Piney Ridge*, a drama of life in the picturesque mountain country of Eastern Tennessee, by D. K. Higgins, produced by William A. Brady. Burr McIntosh and Mabel Amber lead a representative company.

BROADWAY.—De Wolf Hopper and his merry company return to town in John Philip Sousa and Charles Klein's now famous comic opera, *El Capitan*, which has proved the greatest of Mr. Hopper's memorable list of successes. The supporting company, led by Edna Wallace Hopper, Nella Bergen, Alice Hosmer, Charles Stanley, Alfred Kohn and William Farr, is practically the same that was seen on the first performance of the opera in this city last Spring.

ACADEMY.—An elaborate production of *In Old Kentucky* is brought forward this week by Jacob F. Ha. It will doubtless enjoy the success which was met by the earlier production of the same play at the Academy of Music.

GRAND.—A magnificent revival of Bartley Campbell's strong melodrama, *Siberia*, is the current bill at the Grand Opera House.

STAR.—Kate Claxton brings back at the Star Theatre that wonderful success of years, *The Two Orphans*, wherein Miss Claxton will again appear as the poor blind girl.

MURRAY HILL.—Laura Digger and Burt Haverly return for a week as the Widow and Welland Strong in Charles H. Hoyt's perennial laugh-maker, *A Trip to Chinatown*.

PEOPLE'S.—The Brothers Byrne come back to New York in the *New 8 Bells* with all its astonishing array of gymnastic and mechanical wonders, and clever specialties.

COLUMBUS.—William Gillette's favorite farce, *Too Much Johnson*, is presented by the same capable company that was seen here earlier in the season.

HARLEM OPERA HOUSE.—Charles H. Hoyt's *A Contented Woman*, with Caroline Miskel Hoyt, has moved uptown for the present week.

EMPIRE.—Under the Red Robe keeps on making new records for the Empire and its stock company.

GARRICK.—Secret Service will remain but a fortnight longer. Its business is still limited only by the capacity of the theatre. Silver souvenirs will commemorate the one hundred and fiftieth performance, next Monday evening.

DALY'S.—The Magistrate, The Gals, and Much Ado About Nothing still alternate at Daly's Theatre.

WALLACK'S.—Julia Marlowe and Robert Taber have won a great triumph in *For Bonnie Prince Charlie*.

HOYT'S.—My Friend from India has returned to the city with every prospect of reproducing the extraordinary success which fell to its lot last year.

FOURTEENTH STREET.—Chauncey Olcott in *Sweet Innocence* has made a memorable record for himself and the play, people being regularly turned away.

HERALD SQUARE.—The Girl from Paris is playing to enormous business, and the standing-room sign is kept in continual service.

CASINO.—Lillian Russell and An American Beauty are in their last week at this house.

BIJOU.—May Irwin and her capital company drive dull care away from a crowded house at each performance of *Courted Into Court*.

GARDEN.—Henry Miller and his company continue to present *Heartsease* before delighted audiences.

LYCEUM.—The First Gentleman of Europe and When a Man's Married will be continued in the bill until well into the month of March.

Matinees were given at all of the city theatres on Washington's Birthday.

THE BROOKLYN THEATRES.

Lost, Strayed or Stolen is in its second week at the Montauk.

Herrmann III. is at the Park this week.

At the Columbia *The Lady Slavey* is the current attraction.

A *Parlor Match* is the bill at the Grand Opera House and *Down in Dixie* is at the Bijou.

In *Gay New York* is the bill at the Amphion for the week.

The Girl I Left Behind Me will fill the week at the Gayety.

The Chain of Destiny, a romantic melodrama, is announced at the American Theatre for this week.

EXTRAVAGANZA AT WALLACK'S.

Some time next month a new musical extravaganza will be presented at Wallack's Theatre, under the direction of Thomas D. Van Osten. The title, as announced in last week's MIRROR, will be *Miss Manhattan*, and Father Knickerbocker will be a leading character. The book is being written by George V. Hobart, and the music by Perlet and Puelhinger.

MR. GERRY'S "DEFINITIONS" FAIL.

President Elbridge T. Gerry, of the Society for the Prevention of Cruelty to Children, appeared last Wednesday and Thursday, at Albany, before the Senate Committee on Codes to offer among other things certain "definitions" pertaining to the present law which delegates power to him and to his society in the matter of stage children.

Information of the case reached the ears of several prominent managers in this city, and, at an informal meeting, they decided to request Louis Aldrich to go to Albany and oppose the movement as their representative. Manager Daniel Frohman being secretary of the Actors' Fund asked Mr. Aldrich, acting president in the absence of President A. M. Palmer, to take the Albany trip in behalf of the managers and also to represent the interests of the Fund.

President Gerry's "definitions," calculated to grant him and his society clearer and greater powers, were three in number and read as follows:

1. The term "singing" includes any recitation, chant or utterance of vocal sounds with or without functions, cadence or modulation.

2. The term "dancing" includes any pose or motion of the body, and any movements of the limbs either in gesture or in measured or gliding steps, whether or not corresponding with or accompanied by the sound of the voice or of an instrument.

The term "child" includes all minors of either sex.

These amendments to the existing law—or "definitions" of its provisions, as Mr. Gerry called them—had been introduced in the State Senate by Senator Coggeshall, read twice, printed and referred to the Codes Committee, all before knowledge of the measure came to the local managers. As amendments so sweeping, if rigidly enforced, would really exclude a young man of twenty years from appearing on the stage to speak or to move, the prompt action of the managers and the selection of Mr. Aldrich as their representative are matters for general congratulation.

Mr. Gerry and Mr. Aldrich argued before the committee of legislators and, after a brief discussion, the former struck out clause 3 about the "child." Mr. Aldrich expressed himself as heartily in sympathy with the work of Mr. Gerry and the society for the Prevention of Cruelty to Children, and asserted that the managers whom he represented, though the law regarding stage children, as it now stands, at times put them to great trouble and expense, were satisfied with its workings and would ask only that it be left as it is, its provisions being amply sufficient to carry out to the fullest extent the work of the Society for the Prevention of Cruelty to Children. But, he added, they were unanimously opposed to "definitions," or amendments, inasmuch as these prevented children from uttering words or making gestures on any dramatic stage.

Mr. Gerry presented photographic exhibits showing children in the attitude of the "split" and various other postures of body which Mr. Aldrich admitted were cruel and disgusting, and should not be permitted upon the stage, but respectfully submitted that the amendments touched not only upon these cases but the best modern plays, the highest standards of the drama, even Shakespeare, were to be affected. Mr. Gerry produced dictionaries to define clearly the meanings of singing and dancing. Mr. Aldrich illustrated various performances, upon the reputable stage, that were good for children and was so successful in impressing his views upon his hearers that Mr. Gerry expressed willingness to have the definitions changed in accordance with the wishes of Mr. Aldrich, if they would serve the proper purpose. He gave assurance that no interference was contemplated with the best theatres, but failed to show how a child could play without reciting lines or using gestures.

Mr. Aldrich related that the present law should stand, and Mr. Gerry withdrew his amendments, informing the Senators that he might soon produce new ones which should not be objectionable to the reputable managers. The chairman of the committee instructed him to forward a copy of any new amendments that might be formulated to Mr. Aldrich before presenting them at Albany.

A CHICAGO THEATRE CHANGES HANDS.

Hopkins's West Side Theatre, in Chicago, has been leased for five years of E. H. Macy and J. Clausen, who will remodel it and operate it as a combination house. Colonel John Hopkins and Henry Meagher, who sub-leased the theatre from Colonel Hopkins, have relinquished their leases. Mr. Macy has long been known in theatrical circles in Chicago, and is at present connected with the National Show Printing company. Mr. Clausen is a prominent circus man.

EMPIRE STUDENTS' SECOND PROGRAMME.

The Empire Theatre Dramatic School will give the third exhibition of the season on Thursday next, Feb. 25. The programme will include a pathetic episode, David Harding's Romance, by Egbert W. Fowler; a dramatization of Nathaniel Hawthorne's "Mosses from an Old Manse" entitled *Rappaccini's Daughter*, by Annie Josephine Levi and Alice Yates Grant, and a farce comedy, *A Before Breakfast Run*, by Henry Stebbins.

THE BOSTONIANS COMING EAST.

The Bostonians, whose new opera, *The Serenade*, by Harry B. Smith and Victor Herbert, was produced at Cleveland last Wednesday evening, will return to New York on March 29, when the new work will be presented by them at the Knickerbocker Theatre.

CLAY CLEMENT CRITICALLY ILL.

Clay Clement, whose illness with pneumonia in Chicago was announced last week, is more seriously ill than was at first supposed. His doctors, however, think that they can pull him through.

SARDOU'S PLAY, SPIRITISME.

Sardou's latest play, *Spiritisme*, announced for production at the Knickerbocker Theatre this week, tells the strange story of a young wife, Simone, who is very beautiful and has six millions of francs. She yearns to be loved in return for the great love of which she is capable. She is fond as a child of her husband, but he is a man of science who has devoted much of his time to spiritualistic research and investigation. Already he has become a slate-writing and table-tipping medium and it is in the midst of a seance that he is introduced to the audience. His spiritualistic devotion has caused him to neglect his wife and she realises the inattention that she suffers.

The spiritualist's neglect of his fair spouse has not escaped the eyes of Manuel, a Spaniard, who is dazzled by her beauty and wealth. Simone listens to Manuel's protestations of love, and finally is won by them. He promises, if she will run away from her husband, to take her to Cuba, where they can spend their lives together in the sunshine of each other's smiles, and poor Simone, yearning for love, consents to his proposition. She tells her husband that she is going to visit a friend at some distance, and starts for the railway station with her maid. Putting the letter on the train, she and Manuel go to the Spaniard's house, and here the dramatic intensity of the story begins to assert itself. The railway station has burned before the train left, and the finding of the maid's charred body with a satchel of jewels belonging to her mistress leads to the conclusion that the young wife has perished. Simone wishes to accept this explanation of her disappearance and let it stand, and she urges the Spaniard, now that all others in the world think her dead, to fly with her to Cuba. He does not wish, however, to jeopardise his chance of securing her six million francs and urges her to let her husband know of her disloyalty and permit him to secure a divorce. She will not do this.

Meanwhile the broken-hearted husband has been searching in the ruins for his wife, and appears at Manuel's house to ask if there is not some hope that she may be alive. The wife overhears his outpouring of grief and the great tenderness of his affection. Manuel vouchsafes no explanation, but Valentine, a cousin, who is Simone's good angel, comes in and tells him of the finding of the body thus administering a final crushing blow to the despairing husband, who leaves the house assured that his wife is dead. Valentine, who knows something of Simone's flirtation with Manuel, refuses to believe that the body found in the ruin is the wife's, and tells the Spaniard that she is not dead, and he demands to see her. The meeting of the cousins which follows brings about the unmasking of Manuel's villainous schemes, and is crowned by the reconciliation of the husband and wife, the latter having loved the former all the while with the ardor of a first affection, although she was not aware of the fact. The restoration of Simone to her husband is effected with sensational spiritualistic accompaniments.

THE TROUBLE AT THE ACADEMY.

The refusal of Charles Kent to go on with his part in *Straight from the Heart* at the Academy of Music last Wednesday afternoon, unless his salary was paid, developed the fact that other salaries were due, and that Edminister, Gerber and Paxton, managers of the play, were unable to meet their obligations. Thirteen of the persons in the cast are members of the Actors' Society, and the matter having been brought to the attention of President John Malone, he requested a meeting of the managers and society members in the cast.

The meeting was held, and Mr. Malone recited the society's views upon the duties of its members in cases such as that in point. Mr. Paxton, however, proposed to satisfy all concerned that certain securities would be negotiated and claims met. The meeting adjourned, but no evidence of negotiable securities was forthcoming, and Mr. Malone sent to the theatre Friday evening letters urging society members to respect the principles of their society, and to refuse to play. But the actors played, nevertheless.

It is understood that one-half of the gross receipts were nightly divided among the actors in *Straight from the Heart*, but that this amount was very far from a respectable proportion of the salaries due, and was merely a payment on account. The play closed at the Academy, Saturday night.

Charles Kent, who resigned from the cast last Wednesday afternoon, said: "When the first salary day came after the production of *Straight from the Heart* at the Academy of Music, I was informed that the treasurer had gone home for some reason and locked the safe, and that salaries would be paid on the following day. We received our money the next day, and everything was all right. But the next week there was another story of unavoidable delay, and I was assured that my salary would be paid very shortly. The next salary day came, and still I was met with excuses, but was informed that I would surely get my money on the following day, which was last Wednesday. I volunteered to forego one week's back salary if the management would guarantee to keep my salary up to date in the future. They agreed to do this, but on Wednesday there was the same hedging. I saw no immediate prospect of getting my money, and as I am not in this business for fun or for my health, I resigned then and there, just after the third act of the matinee. The managers' intentions may have been all right. I am not criticizing them on this score, but I could not stand such methods of doing business."

SALE OF THEATRICAL EFFECTS

At the Standard Storage Warehouse there were sold at auction, last week, several large

lots of theatrical effects, accumulated by the Aronson brothers during their occupancy of the Casino. The sale was an outgrowth of the many business complications which have involved the Casino. The goods were sold under an order secured from a court by Receiver Franklin Blen. Various local managers, artists and costumers were among the purchasers. The old chairs brought good prices, but tables, carpets, costumes, shoes, curtains, office furniture, trunks, about twenty operas, and no end of other things were sold at figures which plainly proved that no mere sentimental interest attached to the bidding.

THE CAST OF NEVER AGAIN.

Charles Frohman's forthcoming production of the French farce, *Never Again*, is scheduled for the Garrick Theatre March 8. The complete cast will include E. M. Holland, Agnes Miller, Fritz Williams, Elsie de Wolfe, Sam Reed, May Robson, Joseph Humphreys, Jessie McKay, Alfred Fisher, Anita Rothe, Charles J. Gibson, Walter Harvey, William Frank, Ita Kamp, Vashti Turner, Fred Morris, William Forrest, Lillian Sullivan, James Kearney, Alice Arnold, Jessie Gilbert and Annie Miers.

ACTORS' SOCIETY BADGES.

The emblem badge of the Actors' Society of America, bearing the Shakespeare arms and the initials of the Society, handsomely enameled in appropriate colors, will be ready for delivery to members on March 1, when a badge may be obtained from the secretary, P. J. Reynolds, 1432 Broadway, New York city, upon payment of \$1.

REFLECTIONS.

Manager Frank L. Perley spent Sunday at Washington.

Contracts have been signed for the appearance of the Damrosch Opera company in Brooklyn next month.

Madam Lillian Nordica will sail for Europe after the close of her concert tour this week.

Madame Nellie Melba has cabled that she will sail for America to-morrow (Wednesday).

Maude Hoffman has replaced Maude Venner in E. S. Willard's company, Miss Venner having been compelled by illness to rest. Olga Brandon, contrary statements notwithstanding, is in the best of health, and is still playing the leading role in *The Rogue's Comedy*.

Robert Mantell, who did a big business in Boston last week, is in Jersey City this week.

Charles Klein and John Philip Sousa are at work upon a new operetta, to be entitled *The Bride Elect*.

Jessie Bartlett Davis has announced that she will retire from the Bostonians at the end of the present season.

The New York and Staten Island Amusement company, of New Brighton, Richmond County, was incorporated at Albany, last Friday, to "maintain various amusement enterprises." The capital is \$500, and the directors are Arthur D. Chandler, Orange, N. J.; Francis C. Butler, New York, and Herbert E. Bowen, Brooklyn.

George Wetherpoon has retired from the business management of *The Sporting Duchess*, and has been succeeded by Fred M. Rankin, a wealthy woolen merchant, who has been indirectly interested in theatrical affairs for many years past.

Edwin Milton Royle has arranged to give in this city a trial performance of his newest play, *One Plus One Equals Three*. He has secured the Garrick Theatre for Monday afternoon, March 1. The cast will include Selena Fetter, Ida Conquest, Ida Jeffreys Goodfriend, Jessie McElroy, Orrin Johnson, W. H. Crompton, Theodore Roberts, Herbert Syelling, Joseph Cusack, and Edwin Milton Royle.

The Ballet Girls' Association will give a fancy dress ball at Terrace Garden on Tuesday evening, Feb. 23. There will be a ballet, in which coryphees will appear in the same costumes in which they are seen nightly at the various theatres, and variety "turns" under the direction of the committee.

Annie St. Tel, whose picture appeared in last week's MIRROR, has been conducting telegraphic negotiations with F. Ziegfeld, Jr., during the past week, and the result is that she rejoined the company in Washington yesterday.

The souvenirs presented at the fiftieth performance of *A Contented Woman* at Hoyt's Theatre last Friday night were handsome silver-mounted mirrors, adorned with a fine photograph of Caroline Miskel-Hoyt.

Jersey City is to have a new theatre.

A Pair of Bellows, an original farce-comedy by May Isabel Flak, will be presented late in March at Carnegie Lyceum by society amateurs.

Elita Procter Otis was taken with la grippe at Philadelphia, Feb. 9, but was able to resume her place in the cast of *The Sporting Duchess* at Washington, last week. During Miss Otis's illness her part was most successfully played at short notice by Dorothy Rosemore.

Charles A. Bigelow, of *The Girl from Paris* company, is an authority on the mushroom. He has just completed an exhaustive essay upon the succulent vegetable and has made particular reference to the various ways of distinguishing it from the deadly toadstool. Mr. Bigelow's literary effort, which is to be published in pamphlet form, is inspired by his appreciation of the mushroom as an epicure and his knowledge as a mushroom farmer.

Augustus Wolford writes, concerning the announcement that E. J. S. Siden's play, *A Night Old Time*, will be produced next season, that he copyrighted and produced a play of the same name in 1887.

CORRESPONDENCE.

(CONTINUED FROM PAGE 9.)

being carefully looked after during Mr. Wels's illness by Assistant-Manager, James M. Drake, and Sam C. Wist, treasurer, to the satisfaction of all.—James M. Drake will have charge of the Summer attractions here the coming season, having leased the Auditorium for the Summer season.

PAGE.—PETERSON THEATRE (Sol Davis, manager): Old Homestead 18; good house; audience well pleased. Alabama 18; fair audience. Performance very inferior to what Brinsford's co. previously gave.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): The Florence Hamilton co. in repertoire at popular prices to S. R. O. at each performance 8-12; performance very satisfactory. Murray and Mack to the largest and most appreciative audience of the season 18; co. first-class. Ellen Beach Yaw March 1.

SHERMAN.—Cox's Opera House (Frank Elsworth, manager): Vitascope and Vanderville co. 8 to poor house; poor performance. A Yaw Concert co. 11 to packed house; enthusiastic audience. Miss Yaw received flowers, and Mr. Dick was escorted repeatedly. Cleopatra Smith, Iago co. in Alabama 18 to excellent business. William Roberts in Faust 20.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): Ryley's Comedians in Our Flat to medium business 11. Ellen Beach Yaw in concert 18.

EL PASO.—MYAN'S OPERA HOUSE (H. Godwin Mitchell, manager): Jules Grant Opera co. in Beggar Student, Tar and Tantar, Fra Diavolo, Paul Jones, Kismet, Bohemian Girl, and Ship Ahoy 8-12; receipts average \$500; performance highly satisfactory.

MARLIN.—King's Opera House (Chester Hailo, manager): Irena: Amateurs gave a concert for the benefit of Brinsford's Orphan Home 11. The hits of the evening were made by Mrs. Chester Hailo and Misses Battle and Clarkson.—Manager Hailo now has the control of twelve Texas theatres.

HOUSTON.—Sweeney and Co.'s Opera House (Henry Greenwell, James E. Bergman, manager): Murray and Mack in Finnigan's Courtship drew a large though top-heavy house 18. Baldwin-Melville co. 11 to good house. Side Tracked did only a fair business 18. The Baldwin-Melville co. presented Earl Lynde and a Legal Wrong afternoon and evening 18; packed house at both performances. The Old Homestead 18; Alabama 18; Our Flat 20.—TURNER HALL: The Harvard Quartette gave an enjoyable musical 18 to fair house.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Professor Lee, hypnotist, 8-12, except 18, to big business; entertainment very much enjoyed. Murray and Mack in Finnigan's Courtship 18 to capacity of the house. The play contains some very clever specialties which were greatly enjoyed. Grace Camings received numerous curtain calls.

AUSTIN.—Hancock Opera House (Rigby and Walker, managers): Murray and Mack presented Finnigan's Courtship 8 to fair business. Julia Walters's Side Tracked 8; poor business. Old Homestead, matinee and night, 18; large and pleased house. Florence Hamilton in repertoire 18-20; Ryley's Comedians 17.

DENISON.—Opera House (Milton L. Epstein, manager): Mancoste, by local talent, 8-12; big business; creditable entertainment. Edison's Vitascope and Vanderville co. 9, 10; good house; poor performance. Old Homestead 11 delighted one of the largest audiences of the season; performance highly satisfactory. Alabama 16; White Creek 18.

NAVASOTA.—Columbia Opera House (M. Gabert, manager): Blind Boone Concert co. 10 to fair and well-pleased audience. Jules Walters in Side Tracked 17.

TEXARKANA.—Gino's Opera House (Harry Ehrlich, manager): Alabama to a good audience 11; well received. Murray and Mack 16; White Creek 18.

GAINESVILLE.—Gallia Opera House (Paul Gallia, manager): Vitascope and Ellen Vanderville co. 11 to small house; very poor. Ellen Beach Yaw, accompanied by Miss Lay and Mr. Dick 18 to good house; 8-12 entertainment. Cleopatra Smith, Iago co. in Alabama 18; Kempton Comedy Co. 16-20.—IRENA: Owing to illness Miss Yaw was unable to appear 18.

DALLAS.—Opera House (George Ansey, manager): Old Homestead 8, 9 to very good business. The original quartette met with a hearty reception; co. evenly balanced. Ellen Beach Yaw 10 to rather a small but appreciative audience. The Lilliputians 11-12; attendance small. Holmes and Wolford Comedy co. 18-20; Punch Roberts 22.

VOAKUM.—FRONT STREET THEATRE (W. J. Douglas, manager): Princess Eunice, by amateur talent from Hallsville, for the benefit of fire co. here 13 to a large and appreciative audience.

TYLER.—Grand Opera House (T. W. Parks, manager): House dark 7-18. Side Tracked 20.

BRENNHAM.—Grand Opera House (Alex. Simon, manager): Side Tracked 18; Our Flat 18.

CLARKSVILLE.—Trilling's Opera House (R. M. Weaver, manager): House dark 8-18.

GREENVILLE.—King Opera House (J. O. Tanager, manager): Ryley's Comedians in Our Flat 8 to moderate business; good co. and splendid performance.

BELTON.—Grand Opera House (A. J. Embree, manager): Roberts in Faust 9 to fair business; performance excellent. Mr. Roberts received five curtain calls.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Katie Putnam, assisted by Champion James J. Corbett, presented The Little Maverick 9 to a house packed from pit to dome. Fowler's co. 10-12; matinee 18 presenting The Great Unknown 10; The Charity Ball 11; The Two Eccentrics 12; The Ensign 13 and The Highest Bidder, matinee, 18, all to good business.—GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 8 in Bankers Daughter to good houses.—LYCEUM THEATRE (Gates and Ellsworth, managers): The Georgia University Graduate Minstrels 11-13 to good business; people turned away opening night.—IRENA: Each one of the Fowler's co. was treated to a royal reception, especially Madge Carr Cook, Blanche Bots, Landing Rowan, Harry Corson Clarke and Mr. Fowler. There were flowers, galore, and curtain calls out of mind. Little Mildred the child actress creates a very favorable impression and received considerable attention. Hope Ross, although new to us, became at once a favorite. Mr. Fowler will sail for Europe immediately after the close of his season. He says that the only contract yet closed for next season is with Blanche Bates for leading lady. Thomas Ross, of the Stock co. at the Grand, and Hope Ross, of Fowler's co., are a brother and sister and have been separated for several years.

ODEN.—Grand Opera House (Joseph Clark, manager): The Daxler to fair house 18; first-class performance; ballet very good. Bitter Theatre co. 18-20.

VERMONT.

RUTLAND.—Opera House (A. W. Higgins, manager): Sunshine of Paradise Alley to S. R. O. 18; finished performance; highly delighted and enthusiastic audience. Sowing the Wind 24; Freeman's Railroad Ticket Nov. 8.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): The German's to small house 18; Sunshine of Paradise Alley to large audience 18. The local selections were particularly good. Sowing the Wind 18.

BELLOWS FALLS.—Opera House: Sowing the Wind 18.

BURLINGTON.—Howard Opera House (W. E. Walker, manager): Joe Ott in the Star Gazer 18; fair business. Popular Concert 15 to crowded house. Sunshine of Paradise Alley 18 to good business. Sowing the Wind 22; Princess Phoebe March 1, 2; Railroad Ticket 8.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): House dark 11-18.

VIRGINIA.

LYNCHBURG.—Opera House (F. M. Dawson, manager): The Rachelle Renard co. met with such success during their week's engagement 8-13 that they returned here 15-17, giving six performances. Thomas Q. Seabrooke in The Speculator 19; large advance sale.

DANVILLE.—Academy of Music (John B. Wood, manager): Nelly McHenry in A Night in New York 18 to good business; performance excellent; audience more than pleased. While here the co. rehearsed a

new comedy, that will be produced for the first time at Mobile, Ala. The title is A China Widow, and is from the pen of John Fowler. Thomas Q. Seabrooke 18.

PETERSBURG.—Academy of Music (Pace and French, managers): Rachelle Renard 23-27.

NORFOLK.—Academy of Music (A. R. Dumberry, manager): Eugene Blair in East Lynne and Jane Eyre 11, 12; good business; performance satisfactory. Primrose and West's Minstrel 18 to S. R. O.; performance good. Net C. Goodwin in An American Citizen to \$1000; performance excellent. Floy Crowell 17-20 at low prices in Molly Bawn. The Circus Girl, La Belle Ruse, A Fatal Error, and The Tennessee Heiress.

STAUNTON.—Opera House (W. L. Oliver, manager): Stonehill Brigade Band 12 to S. R. O.; elegant performance. Edison's Projection 16-20; expect to large and well-pleased audience. Off the Earth 27.

ROANOKE.—Academy of Music (C. W. Becker, manager): Sol Smith Russell in A Bachelor's Romance 25 for Elks' benefit.

WASHINGTON.

NEW WHATCOM.—Bellingham Opera House (E. E. Whitman, manager): Dark week of 12. McSorley's Twins 18; David's Auction 20.—LIGHTHOUSE THEATRE (J. G. McNamara, manager): Dark week of 12.

SEATTLE.—Theatre (Cal Holby, manager): Charles Vale's New Devil's Auction 12, 13.—THIRD AVENUE THEATRE (W. M. Russell, manager): Ferguson and Emerick in McSorley's Twins to packed houses week of 7; splendid performance.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Columbia Comic Opera co. presenting I. a Macrot, Kismet, Pinaflore, and Baccacio 16-18 to fair business.—ARCADIA THEATRE (Chase and Daniels, managers): Under Two Flags 8-12; fair attendance.

WEST VIRGINIA.

WHEELING.—Opera House (F. Ruster, manager): Roscoe Specialty co. 15-17; good business and pleased. My Friend from India 26; Prisoner of Zenda 20, 27; Tim Murphy March 2.—GRAND OPERA HOUSE (Charles A. Feiler, manager): New York Star 11-13 to very good business. Bunch of Keys 15 to 18; inadequate co., to fair business. In Missouri 25-27; Lillian Kennedy 1-4.

CLARKSBURG.—Trader's Grand Opera House (Horne and Horner, managers): Hoyt's A Bunch of Keys gave a poor performance 13 to rather large audience. Gorton's Minstrels 20; Madge Tucker 23-25.

PARKERSBURG.—Auditorium (Kennedy and Smith, managers): The Girl I Left Behind Me 15 to delighted audience. A Sporting Cassin 18; John Griffith in Faust 28; Our Friend from India 28.

CHARLESTON.—Burlow Opera House (N. S. Burlow, manager): Langdon's Dramatic co. presented The Golden Cliff 15, His Lordship 16 and The Noble Outcast 17 to fair business. Edison's Vitascope 18-20, Griffith's Faust 24; Georgia Minstrels 25; Eddie Fay in Off the Earth 28; Dick Ferris' Comedians in repertoire March 1-4.

MARTINSBURG.—Central Opera House (A. F. Lambert, manager): Side-Tracked 18; performance excellent; house good.

PARSONS.—Opera House (Edd E. Meredith, manager): A Bunch of Keys 18; Gorton's Minstrels 22; Al G. Field's Big White Minstrels March 11.

WESTON.—Opera House (J. B. Finster, manager): House dark 10-17. Gorton's Minstrels 18; Side-Tracked 27.

MORGANTOWN.—Opera House (M. J. Tondora, manager): Noss Jollity co. 11; good business. Bunch of Keys 18.

HUNTINGTON.—Davis Theatre (R. J. Davis, manager): Charles A. Gardner 11; good performance; fair business. Edison's Vitascope co. 15-17; fair business. The White Crook co. 18; Georgia Minstrels 24.

WISCONSIN.

FOND DU LAC.—Crescent Opera House (F. R. Haber, manager): Tennessee's Partner 18; fair house; good co.

RACINE.—Belle City Opera House (J. B. Johnson, manager): A King Lear was presented by Frederick Ward and a good co.; audience of good size and well satisfied. A Black Sheep, with Jolly Ole Harlan in the title role, to large business 18. One of the best pleased audiences of the season. 8 Bells 18; Human Hearts 21; Marine Band 28.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): Hoyt's Comedy co. in Faust and other plays 8-12; fair performances; moderate houses. Byrne Brothers's 8 Bells 17. House dark week ending 27.

MARINETTE.—Turner Opera House (Julius E. Ulbe, manager): Fontana week of 8; poor business.

JANESVILLE.—Myers Opera House (W. H. Stoddard, manager): Hal Reid's Human Hearts 13 to the capacity of the house. Byrne Brothers in 8 Bells 18.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Frederick Ward in King Lear 11 to a big house. Mr. Ward gave a much finer production of the play than he did a year ago. Byrne Brothers 8 Bells 18.

GREEN BAY.—Turner's Opera House (J. H. Mevins, manager): Tennessee's Partner to a large house 19; elegant performance. Thomas W. Keene March 2.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Thomas W. Keene 24; Edison's Vitascope 25-28.

MADISON.—Theatre: Hoyt and McKee's co. in A Black Sheep 13 to the capacity of the house. Otis Harlan as Hot Stuff was repeatedly encored, responding with a speech. William De Vere, Harry Lockstone, and James Natus were well received. The audience was unanimous. The Iron Master (local talent) 23; Thomas Keene 27.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Tennessee's Partner 8; general satisfaction. Hoyt's A Black Sheep 11; large and well-pleased audience.

WAUSAU.—Alexander Opera House (C. S. Coe, manager): Mons. Guibal and Lily Ortiz, psychological scientists, and the Vitascope to a good and well-pleased audience 15. Johnson's Female Minstrels 22; Murray and Mack March 2.

LA CROSSE.—Theatre (J. Strathlupa, manager): The Fatal Card co. to a well filled house 9 and good satisfaction. The Sutherland Theatre co. 10-14 at low prices in Jack of Diamonds. The Phoenix, The Noble Outcast, and David Crockett. The Columbia Opera co. play a return engagement 18-19 in The Cavalier. Ticket-of-Leave Man, The Celebrated Case, and The Phoenix. Thomas W. Keene in Louis XI. 26.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): House dark 7-13. Shaft No. 2, 23.

BARABOO.—The Grand (F. E. Shultz, manager): Mozart Symphony Club 16; good house and well-pleased audience.

STEVENS POINT.—The New Grand Opera House (J. A. Ennor, manager): Professor W. C. Corbin's Musical Recital (local) 20; Columbia Comedy co. 23-27.

PORTAGE.—Opera House (A. H. Carnegie, manager): Banks and Lambert Theatre co. week of 22.

WYOMING.

CHEYENNE.—Carny's Opera House (E. F. Stable, manager): Goodrich 11 in My Wife; performance and attendance good.—CARNY'S OPERA HOUSE (E. F. Stable, manager): John Dillon in Wanted, the Earth, had large and appreciative audience.

CANADA.

MONTREAL.—Academy of Music (Spitow and Jacobs, managers): M. A. A. Minstrels opened to a good business 16 and gave an excellent performance which was repeated 17, 18.—QUEEN'S THEATRE (J. B. Spitow, manager): John W. Reagan, the Irish comedian, opened 15 to fair business in the Belle of Shandon. The play is well acted and very prettily staged.—THEATRE ROYAL (Spitow and Jacobs, managers): French Folly co. opened 15 to a packed house and gave a fair burlesque and vaudeville performance.—THEATRE FRANCAIS (W. E. Phillips, manager): Stock co. played 15 to 18 to excellent business. Berry Hope added another to the list of her successes by her play and monologues, headed a grand variety bill.—IRENA: Alibi! sings at the Monumental National 22. Richard Mansfield played Dr. Jekyll and Mr. Hyde to a crowded house 18. Arthur Bell is on tour directing the rehearsals of The Mount

bank which is to be produced by Ella Walker and Ada Maylan March 7.

TORONTO.—Opera House (Ambrose J. Small, manager): Dan McCarthy in his new play, The Dear Irish House, is doing good business 18-20. Harry Barker as Dennis Burns is worthy of mention. The Black Patti 23-27.—MASSIE MUSIC HALL (J. E. Seckling, manager): The A. O. U. W. annual concert 18 was a most pronounced success. Madame Alhani 21.—ASSOCIATION HALL: Sievking, pianist, will give a single concert 18.—BROADWAY THEATRE (H. H. Langman, manager): Little May Hoey, Beld and Den, the Laporte Sisters, Charles A. Leder, the Globe Trio, Ida Howell, and the M-tograph to big business 15-20.—AUDITORIUM THEATRE (John Carter, manager): The Heiders, Mack and Elliott, Livingston and Brooks, Emma Cotrelly, Zanella, and the Gannon Brothers are drawing good business 15-20.

BELLEVILLE.—Carnegie Opera House (A. Lantier, manager): Belle of Shandon 18; audience small. J. W. Reagan has an attractive stage presence as good voice. The co. was good. M. E. Rice's co. in Jim the Penman 18; fair house; performance gave general satisfaction. Snow's Uncle Tom's Cabin 17; The Germans in Gilcholsy Abroad 22; Excelsior 24.—FOWLER'S OPERA HOUSE (Power Brothers, managers): Mattie John's Novelty co. finished week of 7 to fair business. The Cinemascope and graphophone week of 22.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Albert Chevalier and co. were greeted by a large house 18. Chevalier made a big hit in his coster songs. The other members of the co. are well up in their specialties. Jim the Penman booked for 18, cancelled. Snow's Uncle Tom's Cabin 18 to good business. Sievking, pianist, 18. The Germans in Gilcholsy Abroad 19.

STRATFORD.—City Hall (Al Brandenburger, manager): Hill's Cinematograph 24-27; Carter's De-faulter March 2.—IRENA: Will McIntosh and M. McCauley, two amateurs of this city, will take part in an entertainment to be given by the minstrel of Woodstock 19.

WOODSTOCK.—Opera House (Charles A. Fyne, manager): Marks Brothers' Comedy co. closed a successful week's engagement 18 presenting Driven from Ireland, Little Lord Fauntleroy, The Irish Emigrant, Jerry the Tramp, An Irish Hero, A Last Heiress, The Irish Detective, A Wife's Peril, Editha's Burglar, Three Married Men, and Shaun Rhue. Jessie Alexander 28; The Deafening March 1.

OTTAWA.—Grand Opera House (John Ferguson, manager): Snow's Uncle Tom's Cabin 18 to good business. Alice Shaw and her twin daughters, whistlers, assisted by local talent, 18 to large, fashionable audience. Mrs. Shaw received several encores. The Germans in the Gilcholsy Abroad 17.—HARVEY HALL (John Ferguson, manager): Sievking's Piano Recital 18; large audience.—GRANT'S MUSIC HALL (Grant Brothers, managers): Frederick Wilson Comedy co. in Twist Love and Duty 18, 19; The Mother-in-Law 17, 18, and Queen's Evidence 18-20 to packed houses at popular prices.

QUELPH.—Royal Opera House (W. A. Mahoney, manager): Anamastrophe 15-22.

VICTORIA.—Theatre (Robert Jamieson, manager): Madame Alhani 3, 4 to crowded houses. The Devil's Auction 18.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): Louise Hinds, a graduate of Boston School of Oratory, gave an evening of reading 9 to fair house.—NEW GRAND OPERA HOUSE (H. Thompson, manager): James W. Reagan in The Belle of Shandon 19 to good business. Co. and performance only fair.

GOODERICH.—Victoria Opera House (A. E. Forte, manager): Russell-Clarke repertoire co. 23-27; Hill's Cinematograph March 4-5.

CHATHAM.—Grand Opera House (W. W. Scare, manager): House dark week of 8.

ST. JOHN.—Opera House (A. O. Skinner, manager): House dark 15-20.

QUEBEC.—Academy of Music (Fred W. Le Clair, manager): Sievking 15; good house. My Friend from India 21, 22.

BROCKVILLE.—Grand Opera House (F. I. Ritchie, manager): Snow and Co.'s U. T. C. 19 to a fair house. James W. Reagan in The Belle of Shandon 19 to a light house. Mr. Reagan's singing was excellent and is supported by a fair co. The Germans in Gilcholsy Abroad 18; Ruth's Excelsior 24.

BURLIN.—Opera House (George O. Phillips, manager): The Edison Animatograph to fair houses 11-18. Galt Amateur Opera co. in Iolanthe 19.—117 HALL OPERA HOUSE (Fred Fricker, manager): The Cinemascope 18-20.

LINDSAY.—Academy of Music (Fred Burk, manager): Minstrel Club (local) 18; Snow's U. T. C. 22 House dark March 1-4.

HAMILTON.—Grand Opera House (F. W. Stair, manager): My Friend from India 18, gave two first-class performances to fair but well-pleased audiences. The place is well staged. Jim the Penman 17; Charity Concert 18; Black Patti 20; Sievking 22.

LONDON.—Grand Opera House (A. E. Rosta, manager): James W. Reagan in The Belle of Shandon 18; small but well-pleased audience. The star is a pleasing actor and singer, and was well received. The Smyth and Rice Comedy co. in My Friend from India 18, 19; amusing performance to fair business. W. H. Lytell as Erasmus Underholt was good, and the balance of co. fair. Black Patti 19; Jim the Penman 20.

[Received too late for classification.]

BUFFALO.

Although Hoyt's A Stranger in New York has been well received in its initial performance in Buffalo 15-17 the author is not yet satisfied with it. In the middle of the night after the first performance Charles Hoyt rewrote almost the whole of the second act. The thread of the story has not been altered but some of the incidents have been changed. Instead of Conner looking down in the elevator between the floors Patti will do it. Some of the changes are to give more prominence to the principal actors and to do away with minor weaknesses which cropped out. On the whole Mr. Hoyt is well satisfied with his play. He thinks it should have as great if not greater success than A Trip to Chinatown. A Stranger in New York will be produced in Cleveland, Detroit, Rochester, Syracuse and Boston. It will not go to New York this season.

The Spectator's pastime, Ben Hur, presented at the Star 18-20, for the benefit of the Newsboys and Bootblacks' Home, was a great success. All the seats on the floor were sold days beforehand. The tableaux and scenes were presented without a hitch. The scenery was elaborate and the costumes gorgeous. The performers were almost all Buffalonians. Frank S. Porter as Ben Hur, A. W. Lockwood as Gammer, Agnes Stuart as Starling, Edith and Edith Clarke as Isis were all unusually good. The pastime was under the management of Walter C. Clarke. Myles Aroon 23-27. Brother for Brother, by Frank Harvey, was presented for the first time in Buffalo 15-20. It is a melodrama of the sort that the patrons of the Lyceum like, and they have been crowding the theatre all week. The leading actors are good and the whole production creditable. Magie Cline in On Broadway was at the Lyceum 23-27. Charles's Aunt is booked for March 1-6. Crowds were at the Court Street Theatre 15-20 to see the Jarmon co.'s Black Crook. The effects are brilliant and the specialties clever; the performance is one of the best seen in this theatre this season. Rice and Barton's Gaiety Specialty Burlesque co. were at Court Street 23-27.

M. S. Robinson, manager of the Lyceum Theatre, is negotiating for the purchase of property in Hamilton, Ont., with a view to erecting a first-class theatre to accommodate about 2,000 people.

The Elks' benefit for the poor of Buffalo was a big success. Among those who took part were Fred. McLeelan, Alice Shaw, A. E. Mervin and Gannon brothers. The net proceeds were about \$300.

A romantic incident happened when Harry Williams's co. was at the Court Street a short time ago. Sam L. Scribner, the manager of the co., met his seventeen-year old daughter for the first time in his life. While Scribner was in the theatre a young woman sent in a message that she would like to see him. He went out and found a pretty dark-eyed young girl, who announced that she was his daughter. Years ago Sam married in Bradford when only eighteen years old. The marriage was secret, and when the lad's father found it out he sent him away to school. While he was away a daughter was born. Ten years ago he secured a divorce and married again. He is greatly delighted with his new found daughter, and will send her to school at Cornwall-on-the-Hudson.

Buffalonians who love music are disappointed by the announcement that the Metropolitan co. will not visit the city this winter.

A musical and educational entertainment was given

in Concert Hall 17 by Isabelle Calvert, assisted by local talent.

The Sixty-fifth Regiment gave its second band concert of the season at Arsenal 18. The music was good and the attendance large. J. H. Mamm.

CLEVELAND.

The Bostonians opened a short engagement of three nights at The Euclid Avenue Opera House 18, presenting their old-time favorite, Robin Hood, which was repeated 19, and although the full strength of the co. did not appear they were favored with very large audiences. It seemed as though the principals were holding themselves in reserve for the initial production of their new opera, The Serenade, which was given a tentative performance on Wednesday evening before a large and fashionable audience. The theme of the plot is very light, and is woven about the intrigues of Carlos Alvarado (W. H. MacDonald) the baritone of the Madrid Opera who sings "The Serenade," which gives the piece its title, to Dolores (Jennie Bartlett Davis) the ward and fiancée of the jealous old Duke of Santa Cruz (Henry Clay Barnabas). The scene of action is laid in Spain during the beginning of the eighteenth century, and the opera is handsomely costumed and beautifully mounted, and the large chorus were very effective. The comedy element of The Serenade is very much in evidence and is furnished by Henry Car Barnabas as the Duke, George Frothingham as Gomez, a stage-struck tailor, and Harry Brown as Colombo, a broken-down tenor. The piece is full of pretty solos, duets and trios, principal of which is "The Angelus" sung by Jennie Bartlett Davis, and was received with much favor. Altogether the production was a notable one, and for an initial event of very successful. The orchestra was under the baton of Victor Harbert, who was greeted with much applause. The opera, which will undoubtedly be touched up and re-finished, will be presented at the Columbia Theatre in Chicago, March 1. Charles H. Hoyt's new play, A Stranger in New York, was presented 18-20 by a co. headed by Harry Cover and Maria Jan-er. E. H. Sothorn in An Essay on the King opened 23 for the week. Danmarch Grand Opera co. will give three performances 1, 2. At the Lyceum Theatre, 18, The Great Diamond Robbery was presented by an unusually strong cast, with Madame Janoschek in the leading role of Frau Rosenbaum, Joseph E. Whiting (an old Cleveland actor in the stock co. days), George C. Boniface, and Annie Vennart, before a large audience. The melodrama was the attraction all week, and will be followed by Emily Hunter week of 22.

The Cleveland Theatre has had for its attraction week of 15 that popular spectacular play Darkest Russia, in which Selma Herman takes the leading part. Coon Hollow week 22.

Vanity Fair opened the week to two big houses at the Star Theatre 18. City Sports 23-27.

It is rumored that Charles H. Henshaw, who now manages the Cleveland Theatre, is negotiating with a number of capitalists to turn the Cyclone building on Euclid Avenue into a first-class theatre. If the deal pans out Mr. Henshaw will open the house early next season. WILLIAM CRABSON.

DATES AHEAD.

[Received too late for classification.]

FERRIS COMEDIANS (Dick Ferris, mgr.): Portsmouth, O., Feb. 23-27; Charleston, W. Va., March 1-4; Ironton, O., 5-13.

GRIMES'S (ELLAS DOOR): South Bend, Ind., Feb. 23, Elkhart 24, Wabash 26, Alexandria 28, Elwood 27, Richmond March 1, Marysville, Ky., 2, Portsmouth, O., 3, Ironton 4, Ashland, Ky., 5, Huntington, W. Va., 6.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): New York City Feb. 23-27.

JAMES YOUNG: Montgomery, Ala., Feb. 22, 23, Atlanta, Ga., 24.

LILLIAN TUCKER (C. C. Vaught, mgr.): Bar Harbor, Me., Feb. 23-27; Old Town March 1-6, Belfast 6-13.

MCADULPH AND GREENE: Auburn, N. Y., Feb. 23-27; Scranton, Pa., March 1-6, Albany, N. Y., 8-12.

MACAULEY AND PATTON: Frederick, Md., Feb. 23-27; Martinsburg, W. Va., March 1-4.

SEAN COMEDY: Ocean, N. J., Feb. 23-24, Gainesville 25-27, Jacksonville March 1-6.

STATION COMEDY: Waterville, Me., Feb. 23-27, Bath March 1-6.

YELLOW KID (A. D. Cameron, mgr.): West Chester, Pa., Feb. 23; Coatesville 24; Harrisburg 25, Carlisle 26, Columbia 27, Lebanon March 1, Lancaster 2, Reading 3, Pottsville 4, Ashland 5, Williamsport 6, Pottsville 7, C. C. Chambers 8, Harrisburg 9, Port Jervis, N. Y., 11, Middletown 12, Newburg 13.

THE ACTRESS PAR EXCELLENCE.

Jean Renolds

In a Repertoire of Successful Plays,

Beautifully Costumed, Perfectly Produced.

VAUDEVILLE STAGE

THEATERS AND MUSIC HALLS.

Keith's Union Square.

Robert Hilliard and his company continue to present *The Littlest Girl*. This is his second and last week. The American Biograph remains as a big card. The bill also includes Ryan and Rickfield, in their Irish sketch; the Six Glenside, acrobats; Phyllis Allen, contralto; Lena La Roche, in his mysterious rolling globe; Edith Kingsley, singer of comic songs; Low Mason and Jane Cooper in a new sketch; C. W. Littlefield, actor; J. Stuart Blackton, newspaper caricaturist; Fitzgibbon Trio, comedians; Oliver and Sparks, Madam Parloian, singer; Kurtz, juggler, and others.

Pleasure Palace.

Marie Dressler is retained on account of her pronounced hit last week. The other attractions are Luniere's Cinematograph, with new views; Sam Devora, comedian, and his entire company, including Confield and Carleton, operatic farce; Florence Miller, singer; Flynn and Walker, sketch team; the Brothers Royal, acrobats; Smith and Champion, sketch; Bernard Dylis, baritone; and Catherine R. Palmer, vocalist. A "Billy Dinner" sketch is a feature with Little Mortimer and "Little Africa" in the principal parts.

Proctor's.

Eva Kendall is the star of the bill. The Cherry Sisters, of Cedar Rapids, Iowa, are a special attraction. The other performers are Mr. and Mrs. William Robyns in *The Counsel for the Defense*; John Kernall, Irish comedian; Johnson, Davenport and Loretta, acrobats; Colby and Way, sketch team; Little Louise Truax, the phenomenal whistler; Master Witter J. Peabody, boy soprano; Filson and Erroll, sketch team; Fells and Samson, musical comedians; Katherine Gyles, club juggler; and Don't Brothers, banjoists.

Hammerstein's Olympia.

Several new faces are in this week's bill. Auguste Van Hane, of course, remains the star. The others are Kitty Mitchell, the dainty cune dancer; Fields and Lewis, talking comedians; Felix and Cain, comedians; Herr Grals and his baboon and donkey; De Russell, the clay modeler; the Pantzer Brothers, who are in their last week; Ed Letell, baritone; comedian; Haines and Pettigill, duo-musicians; and O'Brien and Havel, acrobatic specialty. Sully's Dinner, with Cora Rowett and Little Egypt, remains a feature. On the roof are the Sie Hansen Ben Ali Troupe of Arabs, "Chuck" Connors, Sisters Franchonetti, the Chronowski Troupe, and the bicycle polo team.

Tony Pastor's.

Mr. and Mrs. Charles T. Ellis are the stars, appearing in Mrs. Hogan's Music Teacher. The others are Burt Shepard, story teller; James and Fanny Donovan, Irish sketch; Jerome and Bell, sketch team; Little Western, musical expert; Billy Carter, banjo comedian; J. W. Myers, baritone; May Westworth, musical monologist; Belle Hathaway's monkeys and dogs, the Pantomimic Trio, Fritz, Leslie and Eddie; W. E. Whittle, ventriloquist; Harry Kramer, bicyclist; De Cola, magician; Dirk Sands, dancer and comedian; and the only Tony Pastor.

Weber and Fields's Broadway Music Hall.

Under the Red Globe, Herbert and Stromberg's new burlesque, is the chief item on the bill. All the favorites of the stock company are in the cast, and the production is superb. The olio is furnished by Maggie Fielding, Howell Hensell, and Lizzie Evans, who appear in *The Men Upstairs*; Al Grant, monologist; Inro Fox, the comic conjurer, and Abachi and Masaud, acrobats.

Koster and Bial's.

Marie Halton, comedienne, and Williams and Walker and their fourteen assistants, in the great cake walk, are the features of a bill which includes George Howard, who imitates Anna Held; Wood and Sheppard, musical comedians; Florence Bindley, musical and singing comedienne; Marzelo and Millay, eccentrics; Alexander Tacianu, female impersonator; the three Krasuckis, grotesque; the Kronemann Brothers, burlesque gymnasts, and the five Osrans in a pantomime.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Hilliard made his first appearance in New York as a vaudeville star in *The Littlest Girl*, which he presented several months ago at Hoyt's. The play was splendidly staged. A new scene, prettier and more elaborate than anything ever seen before at this house, was used, and everything possible was done to enhance the effects of the play. Extra musicians were engaged to play softly, when the action required it, and the light effects were perfectly managed. Manager Fynes deserves the greatest credit for the manner in which he has presented Mr. Hilliard to the patrons of Keith's.

In regard to the play, which has already been noticed in *THE MIRROR*, little need be said except that it was splendidly played by Mr. Hilliard and his associates. The Littlest Girl has probably more pathos in it than any place ever presented in a vaudeville theatre, but it kept the attention of the audience, and its good points were liberally applauded. Edward Holland was efficient as Carruthers, John Wolfe was the valet, and Little Alice the Littlest Girl.

George W. Monroe appeared in Aunt Bridget and rolled off his "O, by gosh!" monologue to the great delight of the spectators. He ought to have the monologue revised and drop some of the gags which are growing a little rusty.

Frank H. Blair and Edith Morilla presented a new sketch called "Snowed In." It is amusing in spots, but it could be a great deal funnier. There is a good deal of superfluous dialogue and the laughs are not as frequent as they should be. The dust about the toys is the best thing in it. Payne Clarke, the tenor, sang all of his selections without leaving the stage. His voice is clear and strong and his selections were applauded. Fluke-walk, the animal mimic, made a hit in spite of a very severe cold which marred his work. Riley and Hughes did some good dancing of the buck and wing description. Others who were on the bill were Gaver and Goodwin, the Everett Trio, Albertus, Bertram and Weston, O'Rourke and Burnett, Draven, the Weston Sisters, Tommy Hays, and the Rice Brothers.

TONY PASTOR'S.—Filson and Erroll made a big laughing hit as usual with their Women vs. Men sketch, which has not been seen here in some time. It wears well, and the laughs come in the same old places. Florrie West con-

tinued her engagement and made her regular hit. Florence Bindley played on her bells and xylophone, and sang some pretty songs. The French Troupe did some very smart work on their bicycles. Crane Brothers and Bernard presented a new Rube sketch which has many amusing points. Joe and Fanny Flids made a hit in their comedy sketch. The Fremonts were even to advantage in their East-Side sketch. The Road Hells are versatile, and did a little of everything. Farley and Cameron and the Sled-bits were amusing in sketches. Others on the bill were Collins and Ray, Professor Wallace and Moss Dallas. Tony Pastor contributed his usual quota of songs.

HAMMERSTEIN'S OLYMPIA.—Phyllis Rankin made her first appearance here, and created a very good impression with her songs which included her famous imitation of Anna Held in "Come Fly With Me."

George Fuller Golden rattled off his monologue, which met with very heavy appreciation. He added some new stories last week, which have a fresh flavor. George Evans was warmly applauded for his clever recitation of his own "new" songs. De Russell, the clay modeler, made a hit every time he threw a ball of putty at the board. Signer Albert sang some selections from the grandest of the grand operas in a melodious baritone voice.

Auguste Van Hane played the 'cello in his own useful way and won repeated encores. Haines and Pettigill, Pantzer Brothers, Edwin Letell, and Seta, the juggler, were entirely satisfactory. Sully's Dinner, with Cora Rowett, and Little Egypt closed the bill as usual.

On the roof Professor Robert's troupe of goodies, Sie Hansen Ben Ali's Arabs, "Chuck" Connors and Annie Wilson, the bicycle polo team, the French Quadrille dancers, and the

entire Grotesque turns were done by the three Krasuckis, Marzelo and Millay, Kronemann Brothers, and the five Osrans. Alexander Tacianu gave his female impersonation as successfully as ever.

PROCTOR'S.—An all-star bill was the attraction, and the result was that the pretty theatre could not hold all the people who wanted to get in. Lew Dockstader was never in better form, and his monologue went with a rush. He had some new and happy local hits, as usual.

Lawrence Hanley made his vaudeville debut in a sketch called *The Actor's Sweetheart*. He was assisted by Jane Silvester. The piece was constructed by Kenneth Lee, with a view of showing Mr. Hanley's ability as a Shakespearean actor. He delivered Mark Antony's oration from Julius Caesar in the masterly style which won him recognition years ago with Booth at Barrett, and the applause which greeted it showed that even in the vaudeville theatre Shakespeare is appreciated. Mr. Hanley also recited a strong selection from *Virginia*, which made a deep impression. There is some bright dialogue in the sketch, and Miss Silvester distinguished herself by appearing in three characters. Mr. Hanley wore appropriate costumes, and looked very handsome.

Mark Sullivan and Rillie Deaven were new for the first time here in their sketch, *The All money Club*. It is a sparkling affair, full of life and action, and the performers worked in it with a vim which brought them laughter and applause. Hattie Starr introduced a new specialty, in which she was very successful. She stood in a small frame, which was draped in black and illuminated with a strong light. As she sang her songs, views were thrown on a screen. Her ditties were all of a bright, cheerful order, and the illustrations were splendid

inimitable way, and received any number of encores.

Luniere's Cinematograph was seen here for the first time, and the interesting views were applauded to the echo. Carr and McLeod, who made a hit the previous week at the downtown house, repeated their success. John T. Powers gave out some good jokes and did some smart dancing. The Seymours did an excellent acrobatic specialty, as did also O'Brien and Havel, who are very popular. The bill was well balanced and gave general satisfaction.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The Gezer finished a long and happy successful run on Wednesday evening. On Thursday Under the Red Globe was put on. A full review of this burlesque will be found in another column.

The olio was up to the usual standard. Lottie Gilson made a hit with a new song by M. H. Rosenfeld called "Take Back Your Gold," and sang her others as well as ever. Caron and Herbert kept the audience in one long uproar with their acrobatic comedy. Low Hawkins presented a collection of jokes, not one of which needed a Gerry license, all being over sixteen. Albertus and Bertram threw their clubs about gracefully, and the Three Avols played well on their xylophones.

ANNA STANNARD.

Anna Stannard, whose picture appears on this page, has recently entered the vaudeville ranks. She opened in New Haven Feb. 8, and the comedy she has selected, *My Wife's Portrait*, adapted from the French, was pronounced a decided success. Miss Stannard has associated with her Albert P. Delwyn, assisted by George Herbert Leonard. The comedy gives ample opportunity for the display of her best talent, as it is full of the brightest dialogue and funny situations.

Aside from the success of this comedy, Miss Stannard's gown has attracted much attention, and she undoubtedly is to-day the best dressed woman on the vaudeville stage. In speaking of the question of dress, Miss Stannard was very frank in expressing her opinion: "By all means I believe in an actress adhering strictly to the character in the matter of dress. If she portrays a swagger society woman it is as essential that she look the part in every respect as it is for her to dress in rags when playing a beggar. I once saw a woman play a beggar with a white India silk shawl thrown around her shoulders and high heeled slippers on her feet. It so upset me at the time that I wanted to tell the woman to sell the shawl, buy some 'read and stop her begging. Yes, by all means I believe in presenting stage pictures as true to life as possible; and dressing—proper dressing—is as essential as proper stage setting. The actor, however, the actor is not always responsible for."

Miss Stannard is certainly a very handsome woman, one of the most stately ever seen on the stage, and even in her merriest moods of comedy is the personification of quiet dignity.

She has been associated with A. M. Palmer, Charles and Daniel Frohman and Augustin Daly, and has starred alone and with William Redmond. She comes from a prominent St. Louis family, and her many friends there regard this young woman as the pride of their city. It is to be hoped, however, that so attractive and talented a girl as Miss Stannard will soon be seen again in the regular theatre. Just at present she prefers to appear in parts that suit her in vaudeville, rather than accept engagements which have been offered her to play parts in plays in which she would not be seen to the best advantage.

However, while she remains in vaudeville, she will be sure of the hearty appreciation of the people who patronize the vaudeville houses, and who are always ready to applaud those who entertain them in a pleasing way.

UNDER THE RED GLOBE.

Burlesque in one act. Book by Joseph Herbert. Music by John Stromberg. Produced Feb. 21.

Gil d'Asphalt Charles J. Ross
Cardinal Fishglue John T. Kelly
M. Coachandour Sylvia Thorne
Captain Parroll Sam Bernard
Sir Thomas Grunt Frankie Bailey
Pino-Plou Joseph Donahue
Mile Renee Coachandour Mabel Fenton
Madame Coachandour Yolande Wallace
Johnnie Juggins Lillian Swain
Wada Rose Beaumont
Leda Nellie Beaumont
Reds Josephine Allen

Under the Red Globe, a new burlesque on Under the Red Robe, which is the current attraction at the Empire Theatre, was presented on Thursday evening last at Weber and Fields's Broadway Music Hall. The cosy theatre was packed to suffocation, every seat and inch of standing room being occupied.

The book of the new burlesque was written by Joseph Herbert, with music by John Stromberg. These men are responsible for the Art of Maryland and The Gezer, both of which had long and successful runs here. It may be said at once that their latest effort is a worthy successor to the other burlesques. There is not much plot to the piece, the idea being to crowd as much mirth and melody as possible into the time necessary for its presentation. All the principal characters in the original play are introduced in an amusing way. John T. Kelly appeared as Cardinal Fishglue and made a decided hit. In the second scene he was dressed in a complete modern suit of red from top to toe, hat, tie, clothes, shoes, and even his handkerchief being bright red. His appearance in this suit was the signal for a loud burst of laughter. Mr. Kelly's make-up was excellent. Charles J. Ross as the hero had very few funny lines, and played his part almost straight. He made a very handsome picture in a rich costume modeled after Mr. Faversham's. He had a calcium all to himself in one scene, and sang a serenade very well, indeed. Sam Bernard scored a big success with his Dutch dialect and up-to-date slang. He sang a song called "Love Lorn Lobster," which made a pronounced hit and was encored twice. In the scene with Ross he was particularly good and got a laugh with every line. Mabel Fenton as the heroine did very well with the small amount of material she had to work on. Sylvia Thorne made a pretty picture in her tights and sang her solos charmingly. She is a valuable addition to the company. Joseph Donahue, another newcomer, made a hit by standing on his ear as he finished his "Glass Eye" song. Lillian Swain was an up-to-date Johnnie, and wore her dress suit gracefully. The Beaumont Sisters and Josephine Allen had parts similar to the ones they played in *The Gezer*, and filled them acceptably. Frankie Bailey, promoted to a speaking part filled it and her lights perfectly. Yolande Wallace looked well and sang the same way. Three bathing girls were played by Inez Rae, Cora Carlyle and Maud Gilbert. Florence Bell, Miss Dunbar, Miss Clifton and Edith Merrill were seen as the Cheese Brothers.

A large and splendidly trained chorus did full justice to the many pretty numbers in Mr. Strom-



ANNA STANNARD.

Franchonetti Sisters won applause for their efforts.

KOSTER AND BIAL'S.—Williams and Walker put on a big cake walk last week, which made an instantaneous hit. After they had finished their songs, a drum major appeared, juggling a baton. He was followed by a master of ceremonies, who was full of life and action, and who led on the seven couples who took part in the walk. Each couple got a chance to show their steps, and as they stalked or pranced around the stage, the audience was kept in constant laughter. Finally Williams and Walker appeared with their two girls with the café au lait complexion. Their actions were more eccentric than any of the others, and it is to be presumed that they won the cake. The walk had been well rehearsed, and was full of colored fun.

Marie Halton tried a new song of the "coon" description on Monday evening. She forgot the words several times and had to be prompted from the wings. Finally she gave it up and asked the audience to excuse her, as she had not received the song only that morning and had not had time to learn it. The audience testified to their forgiveness by giving her another recall. The rest of her performance was as well received as usual.

La Belle Otero closed her engagement on Friday night. She went through her diamond display turn and her jewels made their accustomed hit. Otero continued to sing but received no offers from the Metropolitan managers to take Melba's place. Signor Aragon, the able-bodied Spaniard who dances with Otero, shook the stage with his stamping. He will be sadly missed by the stage carpenters, who have been kept busy bracing the stage during the past month.

Mile. Saharet was a newcomer. She is an exceedingly lithe and graceful dancer, and was repeatedly encored. The Marco Twins continued to make a pronounced hit with their funny

It was a bright idea of Miss Starr to have a light thrown on her, as all stereopticon singers have hitherto worked in the dark. It is a great improvement. George H. Wood made a favorable impression with his monologue. Fine acrobatic acts were presented by the four Nelson Sisters and Forest and King. Swift and Chase's music was good, and they were frequently encored.

Walter J. Peabody sang in his charmingly pure and sweet soprano, and captivated the women and children. Serio-comic songs and dances were introduced by Frances Wilson and Julia Raymond and Evalyne Hart. Conroy and McDonald were seen in an Irish sketch which is full of good gags. Johnnie Carroll sang a number of comic songs in his dryly humorous way. Brydges and Little and the Troubadour Four were successful with their vocal selections.

PLEASURE PALACE.—Marie Dressler was the star of an excellent bill and earned the large salary she is said to receive by furnishing a very diverting specialty which found great favor. She was very becomingly dressed in a white chiffon costume trimmed with black lace, with a hat to match. Her first offering was a march song, which was rendered with much spirit. Her second song had a good deal to do with the subject of kissing, and its points were strongly brought out by Miss Dressler. The last song was on the burlesque order and was accompanied by a lot of extravagant gestures and funny business which were very amusing. Miss Dressler wound up with a bow which was worth the price of admission.

Sydney Grant and Miss Norton presented their drawing-room sketch, in which Mr. Grant gives his imitations and Miss Norton sings and dances prettily. They received a warm welcome, as they are New York favorites.

Gus Williams told several jokes and repeated his monologue with much success. Jennie Yeamans continued to argue with the leader in her

berg's score. The music throughout is catchy, and some of it will be whistled around town very soon. Kelly's bagpipe song is especially catchy. The piece was produced in first-class style. Pretty costumes, handsome women, and everything else necessary were provided, and not a hitch was observable anywhere.

The enthusiasm at the final fall of the curtain was very pronounced. Immense floral pieces were banded up and all the principal women were made happy by receiving at least one. Speeches were demanded from and made by Ross, Kelly, Bernard, Stromberg, and Joe Weber, who was in a box. Ross paid a graceful tribute to the management in his few remarks, which were apt and well chosen, and the others expressed the hope that Under the Red Globe would be as big a success as The Gezer. Mr. Herbert, the author, was called for, but was not able to reach the hall in time to voice his thanks, so the burden fell on his collaborator.

BURLESQUE AT KOSTER AND BIAL'S.

Manager Albert Bial, of Koster and Bial's, is a man who believes in keeping abreast of the times. In pursuance of this policy he will make a new departure at the big music hall on March 15, when a new burlesque, especially written for the occasion, will be produced. The book is by that effervescent hustler, William A. McConnell, and the music is by Ludwig Engländer, who composed the music of Half a King, The Passing Show and other successful pieces. It is in three acts and will occupy an hour and a half in its presentation. R. A. Roberts will stage it. The costumes will be from original designs, and the scenery, which will be novel in every way, is now being painted by Albert Oppert. J. J. Buckley will furnish novel mechanical effects.

Particular attention will be paid to the lyrics. As Mr. McConnell does not dally with the muse, several of the leading song writers of the day have been engaged to write the songs. The company will be made up of the cleverest comedians in the profession and a chorus of sixty of the prettiest and chappiest girls in the city is now being engaged.

The scenes are laid in Central Park, in the rotunda of the Stock Exchange, and on the promenade floor of Koster and Bial's. The name of the burlesque is Gayest Manhattan, and its entire plot covers New York city.

Vaudeville will continue to be presented, but it will occupy only one half the evening. All the big foreign acts now booked will be seen. Koster and Bial were the pioneers in this line, which has had a sudden and strong revival. Beginning in 1894 they put on burlesques and comedies, in which clever comedians and pretty girls were the features. Many performers who are prominent to day got their first chance in these acts at Koster and Bial's.

MORE ABOUT THE BENEFIT.

The following letters in reference to a big vaudeville benefit have been received.

Boston, Mass., Feb. 18.

To the Editor of The Dramatic Mirror:
Sir.—As members (and red hot ones at that) of the Actors' Fund, I will be only too happy to give our services for as sweet a charity in case a benefit is on the tapis. Yours very truly,
HARRY AND LINDSEY.

Providence, R. I., Feb. 18.

To the Editor of The Dramatic Mirror:
Sir.—I will gladly offer my services for the proposed vaudeville benefit for the Actors' Fund, one of the noblest charities. Many a sad and weary heart it has helped along life's rough way. My time and voice is now and always at the service of the Fund.
Sincerely yours,
MARIE ANNE.

It is to be hoped that the members of the vaudeville profession, especially those who are making hits and receiving salaries in proportion, will begin to take an interest in this matter. The Mirror has shown repeatedly of late the necessity of getting up an immense vaudeville benefit, as the vaudeville performers have received a great deal of help from the Fund and have never given a benefit to help fill its treasury. The Mirror again invites performers to express their views on the subject. It would be especially pleased to hear from the big stars. The fund has been drawn upon very heavily this season, and the treasury is in a more crippled condition than it has been at any time since the big Fund fair at Madison Square Garden.

ROUGH ON CHEVALIER.

Albert Chevalier and his company were billed to appear at the Ogdensburg Opera House on Saturday, Feb. 13. Ogdensburg was formerly the home of the Abbott Sisters, who are in Chevalier's company, and of course all of their former neighbors and friends turned out and filled the theatre in order to see them. Unfortunately Bessie Abbott was too ill to appear, and the manager was obliged to announce that the girls could not do their turn. The house was in an uproar immediately. Hisses, boos, yells and catcalls followed each other. The programme was run off, but the only thing which was not jested was Chevalier's rendition of "My Old Dutch." When he came on as the singer to sing "Our Bazaar," the audience took offence at his make-up, and made such a din that Chevalier was obliged to retire before he had finished his song. The other performers fared even worse than the star.

In Philadelphia, on the following Monday evening, Chevalier had more trouble with "Our Bazaar." The gallery gods took offence at the impersonation, and would not allow him to go on. He had to substitute one of his other songs in order to restore himself to the good graces of the audience.

A HIGH-PRICED PRINCESS.

Princess Chmay, formerly Miss Ward of Detroit, who became notorious through her eloquent with Jansel Rigo, the Hungarian Gypsy fiddler, wants to come to Hammerstein's Olympia to put herself on exhibition, in some sort of a sketch with Rigo.

Princess cost more than cherries. This one says she will come for \$2,000 a week and her expenses. Mr. Hammerstein will spend this week thinking whether the investment will be profitable or not.

BLACK PATRI AT THE PALACE.

R. Voelckel and J. Nolan, managers of Black Patti's Troubadours, have signed a contract with F. F. Proctor, manager of the Pleasure Palace, New York, for a long summer run of the Black Patti's Troubadours at the Pleasure Palace, commencing Monday, May 17.

VAUDEVILLE JOTTINGS.

Newspapers received from Sydney, New South Wales, contain accounts of the opening of the Palace Theatre, a new music hall, under the management of Phil W. Goatcher. A very fine company was brought together for this occasion, including artists from all parts of the world. Of course Americans headed the list, and the work of R. G. Kooches, A. Bellman, Lottie Moore, Henry Lee, and "My Fanny" was warmly praised by the critics.

Jessie Charron has written a sketch which she will produce in the vaudeville houses.

John's one Bennett and S. Miller Kent will be the head liners next week at Keith's. On Monday evening they will celebrate the 10th performance in New York of their sketch, A Quiet Evening at Home. No scenario will be given out, but Miss Bennett will introduce a new character in the sketch which will add considerably to its attractiveness.

Edith Kingsley, who has just come from the West with a budget of comic songs and a clever way of singing them, is at Keith's Union Square this week.

The fiftieth birthday of G. Adney Payne was celebrated on January 27 at his home in London. All the lights of the music hall world were present, and Mr. Payne received hearty congratulations.

The scene for The Little Girl, presented last week at Keith's by Robert Hilliard, was painted especially for this occasion by Phil Abernethy, late of the Empire Theatre. It represents a rich bachelor's apartment, and the decorations and furnishings are in the best possible taste.

The Bennett-Eddie and Edith—have signed with Oscar F. Simon for the remainder of the season to introduce their specialties with his company.

Prey and Fields made a hit during a recent engagement at the Brooklyn Music Hall. They were among the special features at the Criterion Theatre in Brooklyn last week.

The New York Sunday Journal devoted an entire page on Feb. 16 to an illustrated article on Wallace Dalton and his educated dog, Doggerfeld.

John Crittenden Webb, author of After Twenty Years, Mystic Mountain, etc., has just completed and is rehearsing a sketch for a concert production. He is also at work on a comedy for the vaudeville stage to be produced by the Five Castilians, headed by Gerald Griffin. The Five Castilians made their bow to the public at the Chicago Opera House Feb. 1.

Maudie Harvey has been engaged as a special feature for John D. Hopkins' Theatre, in St. Louis, Milwaukee, Chicago, Cincinnati and Pittsburgh. She will also play return engagements at each of them. Miss Harvey is singing all the latest London successes.

A team of well-known musical comedians were engaged for an Elks benefit in a New Jersey town recently. They played for two nights, receiving \$300. They then politely requested the managers of the affair to pay a lithograph bill of \$14.65, which caused said managers to wax exceedingly wrath.

The Electric Quartette left New York last week to fill an engagement in San Francisco.

Alonso Hatch, Powell and Little Woe Woe Cubitt are giving a diversified entertainment in the Holy Cross School Hall, in Forty-third Street, this week.

James R. Adams, the well-known clown, is busy rehearsing an acrobatic comedy sketch, called After Election, in which he will be assisted by Edna Taylor. The team will be known as Adams and Taylor.

Pauline Fletcher, formerly leading woman with Maurice Barrymore's Roaring Dick & Co., will make her appearance in vaudeville before long, in conjunction with Henry P. Dineen, in a short travesty sketch.

The vaudeville stage has a new acquisition in Little Wright, descriptive singer, who will shortly make her metropolitan debut.

John J. Irie, manager of the Olympia Amusement Exchange, representing Augusta Van Biese, has signed a contract with F. F. Proctor for the appearance of Mr. Van Biese at the Pleasure Palace for two weeks, beginning March 20, at probably the largest salary any single act has ever received at a continuous house.

George F. Graham has composed two new songs, "Don't Tell Maria" and "She's My Girl" for Edward Harrigan's Old Lavender company. They have made hits.

George Frederick Hinton has succeeded George Wagoner as headliner at the Olympia. Mr. Hinton is affable and courteous, and fills his position to the entire satisfaction of his employer and those with whom he comes in contact in transacting the business of the house.

Gertrude Rutledge made a pronounced hit at the Avenue Theatre, Pittsburgh, last week. She received many complimentary notices from the papers in the smoky city.

Weber and Fields did not play last week. They remained in New York looking after the production of Under the Red Globe at their music hall.

When Oscar Hammerstein got a good square look at "Ballad, the Bard," from Iowa, he decided that he would not inflict him on his patrons. He gave him a few words of advice and a ticket home on the R. and O.

An entirely new setting is being prepared for the appearance of John D. Hopkins and S. Miller Kent at Keith's Union Square next week. The staging of big class acts at this house is always done in the most elaborate and tasteful manner.

The Cherry Sisters are delighted over the fact that Proctor's, where they are this week, is known as "the Ladies' Club Theatre." They have had their fill of "gents" theatres since they left New York.

Thomas Hansen, a fifteen-year-old boy, was arrested on Friday last for robbing the dressing-rooms at the Pleasure Palace.

Albert Hall has been obliged to postpone his European trip for a while, owing to an attack of rheumatism.

May Yoke (Lady Hope) will not be seen at Koster and Bial's this season after all. She has informed Mr. Bial by letter that she is too ill to undertake the ocean trip.

Frederick Paulding has taken his business out of Robert Grant's hands, and will hereafter be represented by Ernest Hill, who has recently opened an office at 114 West Thirty-fourth Street.

Maudie Raymond will return to Tony Pastor's Theatre April 5 for a six weeks' run. She is now playing a seven weeks' engagement with H. W. Williams's company.

Rogers Brothers open April 5 at Koster and Bial's for a week. They will produce a new specialty next season.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Vaudeville continues to demonstrate its popularity. Business among these houses has been very good during the week.

The Bijou never knew such business as it has been doing the past week. John's one Bennett and S. Miller Kent's act has been the magnet, but the balance of the co. was above the average. Miss Bennett and Mr. Kent will remain another week as also do the American Lilliputians. Billy Emerson, Rene and Edwards, Walter Talbot, E. J. Boyle, Anna Wilkes, Riley and Hughes and Fred and White are also in the bill.

Yale's Twelve Temptations opens at the Auditorium Monday night. Many new and attractive features have been added to this well-known and popular attraction.

The Rose Hill English Folly co. is among the Lyceum's most popular attractions. This co. opens here 12. Among the principals are Marie Rostelle, Blanche Newcombe, Kelly and Nelson, and Hart and Williams. Fanny's Red Crook co. open at the Arch on Monday. It is a new co. to our city, and is said to contain some strong specialty comedies.

The Yellow Kid and the Bradley Martin Ball continue to attract large audiences to Deant's Minstrels. The Minstrels continue to furnish a good vaudeville show. Lew Simmons has been the principal card.

S. SPRINGFIELD.

JERSEY CITY, N. J.—John W. Johnson's Ogdensburg played the Bon-Ton 15-20 to packed houses. The bill opens with a race scene, The Blackville Derby, which introduces the entire co. All the popular comedies are introduced. The olio is made up of Billy Jackson, Thomas Bethel and John Jones, Samuel Lucas, Spanish Serenade ballet; Harry Fidler, Thomas McIntosh and wife in a very good and funny sketch; and Thirty Minutes Around the Opera, which introduces Bessie Lee, Henry Jackson, and a large chorus.

John W. Rautman, The Ruler of New York, will head the bill at the Bon-Ton 22-27. Katie Ramsey's New Yorkers March 1-6.

George Cragg, orchestra leader of the Bon-Ton, has opened a music store in New York city.

Carrie Sanford was a caller 17.

Frank Cotton and his daughters, and Mrs. Cotton (Bessie), who left here 13 for Boston, where they will play two weeks.

Bon-Ton employees have a ball 22.

WALTER C. SMITH.

MILWAUKEE, WIS.—Business at the Alhambra continues to be of the phenomenal order, and all kinds of standing room, breathing room and no-room-at-all signs are displayed nightly. It is a pleasure to be able to say that since the opening of this theatre not one objectionable or even what might be considered a coarse

VAUDEVILLE.

THE HIT OF THE YEAR

At Proctor's Pleasure Palace,

FREDERICK PAULDING

And the PAULDING TRIO,

IN

PARTNERS IN MISERY

The Perfect Musical and Dramatic Sketch.

VERDICT OF THE NEW YORK PRESS:

N. Y. HERALD, Feb. 9.—Frederick Paulding and the Paulding Trio made a capital impression in their new sketch, "Partners in Misery."

N. Y. WORLD.—"Partners in Misery" is a success.

N. Y. TELEGRAM.—Frederick Paulding presented a new musical sketch called, "Partners in Misery." It is full of fun and good music.

N. Y. SUN.—The sketch displays the individuality of the three men as entertainers and does that gracefully.

Equally favorable notices from the New York Mail and Express, Journal, Times, Advertiser, and Dramatic Mirror.

Managers can see it again at Proctor's 23d St. Theatre, Week of MARCH 1st.

Representative, Mr. ERNEST BIAL,

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A H I T T

ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

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EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artist; one of the best baritone voices I ever heard; makes a fine appearance."—J. D. Hopkins.

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Emilie Edwards has no competitors, therefore no equals.

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In their new colossal and ludicrously funny novelty, entitled MIXED AND TWISTED (copyrighted), serving our friends with "What Are the Wild Waves Doing?" and "Coming Through the Rye." Managers Address—

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THE DONAZETTAS

Forming the wonderful human Bridge with

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act has been offered to its patrons. Beginning 14 the most prominent feature of the bill has been the appearance of Pauline Hall, who sang a number of selections in a very pleasing manner which brought up pleasing memories of Remond and Dorcas. The other artists appearing this week are Maxwell and Simpson, Zappie and Vernon, who are among the very best ever seen here; Little Irene Franklin, Williams, ventriloquist, Major Doyle, Ned C. Weyburn, original musical act, and the wonderful Kinetograph.

E. T. McDONALD.

PROVIDENCE, R. I.—Rally and Wood's Big Show and the Cherry Sisters were at the Columbus 15-20 and drew large houses. Others on the bill were Pat Kelly, Smith and Cook, Carrie Scott, Prince Pharaoh and Devere, Roberts and Dorris, and Paolo and Dillo. All received shows 25-27.

Harry Morris's Twentieth Century Maids were at the Westminster 15-20, and drew large houses. In the olio were Nettie De Courcy, Louise Aubur and Annie Carter, Lew Randall, and Thompson and Collins. Splendid entertainment. Flynn and Sheridan's Big Semantics 25-27.

H. C. RIVER.

BOSTON, MASS.—There will be a big bill at Keith's in addition to the presentation by the Biograph of some of the most interesting views yet shown here. Mr. and Mrs. Elmer Granda will make their vaudeville debut in Boston in The Mirror-Trip. Morris's Pony Circus will be seen, and the others to appear are Mark Sullivan and Riddle Deaves, Quigley Brothers, Lettman, Swedish Quintette in Scandinavian folk songs; Charles T. Grelley, the Magicians, Evelyn Britton, the Reed Family, Philkowsky, Bijou Comedy Troupe, Carr and McLeod, Charles H. Hoey, and Mason and Tins.

John L. Sullivan's Specialty co. comes to the Palace this week. The bill is a combination of minstrelsy, with John L. in his character; olio, with John L. in plastic comedy and burlesque.

Florrie West, the Stewart Sisters, and the Belmas will be among the features to come to the Howard next week.

Continued variety has made a great success at the New Grand.

With Mrs. Tom Thumb, Chiquita, Count Magri, and Baron Littlefinger the Zoo has a corner in dwarf. Business continues splendid.

JAY ROBERT.

CINCINNATI, O.—People's has been having a week of S. R. O. 14-20 with Hyde's Comedians and Helene Moss. Extra notices were given for the Indian, and there were also several other nights than usual. Besides the Great Moss, the co. includes McIntyre and Heath, Kruland's Dog Circus, Charles Sweet, the Sidman, Thorne and Carlton and the Newboys' Quintette. Town Talk in McFadden's Plaza 22.

The Flying Jordans co. has done an excellent business at the Fountain Square the same week, 14-20. The wonderful Jordans have headed the attraction, closely followed by John J. Burke, Rosina Vernon, the American Comedy Trio, the three Powers Brothers, Maude Whitney Shepard, Marguerite Ferguson, and the Skindard Trio.

Manager Hunt, of the Pike offers the following list of good people for next week, 21-27: Richard Harlow, assisted by Russell Russell, Charles A. Leder, W. W. Ellis, the Electric Quartette, Charles Wayne, Werner and Kleider, Anna Caldwell, and the final week of the Cinematograph. The Pike so far has been successful beyond the most sanguine expectation of the management. From Agent Sheridan is to a large extent responsible for the program.

ST. LOUIS, MO.—Hyde's Comedians will begin an engagement at the Standard Theatre 22. Helene Moss is the star and McIntyre and Heath, The Newboys' Quartette, Thorne and Carlton, Charles R. Sweet, Arthur Sidman and wife, and Professor Kruland's dogs and others complete the list of attractions.

The Hagen for week of 22 announces the following interesting program: Marie Booth, John and Emma Ray, Lillie Leach, the De Norrois, John and Nellie McCarthy, Professor Howard's trick ponies, Campbell and Campbell, C. W. Williams, three Wright Sisters, Gertrude Haynes, Harry Armstrong, Signer Arcadio and Sister, Millie Cassidy, Beach and Vincent and Conkey.

Hopkins promises a big vaudeville list. It includes Bessie Bennett, the Hoon City Quartette, Hingham Japanese Troupe, the Swans, Frank Carter De Haven,

Gilmore and O'Neill, Downs, Mollie Trio, the Houdinis, and others.

HARRISBURG, PA.—The Bijou (John G. Foley, manager): John E. Brennan in a series of Irish plays drew fair business 15-17. My Friend from India and in Greater New York 18-20. The parts in these plays are ably given by a fine lot of specialty people, including Elmore Lang, Holden and Griffin, Ida Siddons, Bond and O'Brien, Nelson, Glinesworth and Demonic, Lola. They are drawing most excellent houses since the opening of their engagement.

SPRINGFIELD, MASS.—Gilmore's Opera House (C. W. Fonda, manager): Week 15 The Hub Motors, including Felt and Kallins, Samuel Burt, Jerome and Bell, Lorence and Allen, Howard and Blunt, Lavender and Tomson, Rose Winchester, a singer of exceptional ability, and Reilly and Templeton in a charming sketch called Max's Courtship. It was one of the best bills seen here, and attendance was appreciative. Parlor Theatre (H. B. Tucker, manager): Larry Millard, Levine and Booth, Julia Kelley, T. Sugimoto, Frank Clayton, John and Nellie Healey, and Madame Vacca.

DUS MOINES, IA.—Wonderland Museum Bijou Theatre (J. S. Connolly, manager): The Fringe Comedy co. closed 18 to good business. New faces this week: T. Jefferson, J. A. Armstrong, R. F. Fresno, J. McCoy, Lewis Neely, J. H. and Mabel Heards, Ed. Lucas, Harry Phillips, C. F. Hunt and his dog circus, Effie Norris and Nellie Watson. Item: Sam Garber, formerly connected with the above house, will open a season at Ottumwa, Iowa.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): Myra Collins opened a week of repertoire as Lottie Misa Thompson 15. The attendance was large and the performance good. The bill was changed 18 to Wild Cat the Rump and to Soldier's Sweetheart 17—Gaiety Theatre (Agnes Barry, manager): Al Reeves's Burlesque co. opened to S. R. O. 15, and is packing the house at each performance. The co. includes Al Reeves, Clay Grant, Perry and Burns, Milton and Thatcher and Walker Sisters. Zero Burlesque 20-27. Note—Business Manager W. H. Buck, of the Gaiety, says that he will not use any lithographs for window display next season as he finds the privileges connected with such advertising are greatly abused.

STROUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Week of 15-20. Joe Byron and May Blanche, Carrie Abbott, Morris and Fields, George E. Mullen, Lester and Leland. Business and performance good.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): Fair-sized audiences week of 15 were enticed by the Ellitts, Ben Williams, the Dewitts, Rene, Swann and Williams, Mr. and Mrs. Lammert, and Lottie Swann.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The sixteenth week, 15-20, of Lottie's Cinematograph, proved an attractive as when first presented. The olio comprised specialties by Mlle. Alberta, Harry Deets and Lulu Don, Colby and Wray, the Comopolitan Trio, and the Revue Brothers. S. R. O. daily.—Music Hall (William Kennedy, manager): Della Clayton, Mart Scollon, Gracie Bartie, St. Clair and Lorena, Gerlie Harrington, and Mae Taylor appeared to good business 15-20.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Fay Foster co. in a burlesque and vaudeville bill gave satirical 15-20; good business. H. W. Williams 22-27; City Club March 1-6.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A gilt-edged bill packed the house nightly during the week. Hines and Hines repeated the success of their former visit. Wilson and Waring captured the public in their sketch, and Capitaine made a hit in her trapeze act. New people 18: Frantz Family, L'Ombra, Manno, Kesting and Walker.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Noble's Burlesques in Bohemia 15-20 proved a good drawing card. The co. is clever and pleased every one. Jack's Orange Monarchs 22-27.

BELLEFONTAINE, O.—Grand Opera House (George W. Gay, manager): Charity vaudevilles, local talent, 16; large and very fashionable audience at reduced prices. Very good amateur performances, Moners. F

K. Hubbard and Cook Brothers, Bob and George, de- serving special mention for their sketches. Banquet: 20.
HAMILTON, CAN.—Star Theatre (Bessie and Davey, proprietors). Week of 15-20 following artists: Sully and Moore, John Roy, Martine Sisters, Delaney and Wolcott, Dean and Jones, and living pictures. Per- formance good; grand business.
NORTH ADAMS, MASS.—Wilson Opera House (Thomas Hanley, manager). Fields and Hanson's Drawing Room Entertainers furnished the best vaude- ville entertainment 15-17 ever seen in the city. Senator Frank Bell made a big hit. Dave Marion's Extrava- ganza 16-18 furnished a good entertainment. A vaude- ville co. with a Rayoscope played to fairly good busi- ness at the Bijou 15, 16. The American Vaudeville 22- 27.

VAUDEVILLE PERFORMERS' DATES.

Albee, Mlle.—Op. Hen., Chicago, 22-27, Hogan, St. Louis, March 1-6.
 Allen and O'Brien—Imperial, Chicago, 22-27, Music Hall, Chicago, 28 March 6.
 Adams, James E.—Howard, Boston, 22-27.
 Allen, Phyllis—Keith's, N. Y., 22-27.
 Barrett and Kent—Keith's, N. Y., March 1-6.
 Burkhardt and Flood—Av. Th. Pittsburg, 22-27, Schil- ler, Chicago, March 6-20.
 Beaudet, Louise—Olympia, N. Y., indef.
 Bloom and Cooper—Keith's, N. Y., 22-27.
 Blackston, J. Stuart—Keith's, N. Y., 22-27.
 Castilians, The—Hagan's, St. Louis, 22-27, Olympic, Chicago, 28-March 6.
 Campbell and Campbell—Hagan's, St. Louis, 22-27, Opera House, Chicago, March 1-6.
 Connors, Chuck—Olympia, N. Y., 22-27.
 Cherbonnet Dancers—Olympia, N. Y., 22-27.
 Cherry Sisters—Proctor's, N. Y., 22-27.
 Colby and Way—Proctor's, N. Y., 22-27.
 Carter, Billy—Pastor's, N. Y., 22-27.
 De Forrester, The—Hagan's, St. Louis, 22-27, Opera House, Chicago, March 1-6.
 Drenier, Marie—Palace, N. Y., 15-27.
 De Bouché—Olympia, N. Y., 15-27.
 Dore Brothers—Proctor's, N. Y., 22-27.
 Donovan, The—Pastor's, N. Y., 22-27.
 De Costa—Pastor's, N. Y., 22-27.
 Eldridge, Press—Music Hall, Brooklyn, 22-27, Palace, N. Y., March 1-4.
 Francelli and Lewis—Keith's, Philadelphia, 22-27.
 Frey and Fields—Casino, Bridgeport, Conn., 22-27.
 Filson and Ezzell—Proctor's, N. Y., 22-27.
 Farley and Cameron—Sea Ton, Jersey City, 22-27.
 Fitzgibbon Trio—Keith's, N. Y., 22-27.
 Fields and Lewis—Olympia, N. Y., 22-27.
 Felix and Cain—Olympia, N. Y., 22-27.
 Franchonetti Sisters—Olympia, N. Y., 22-27.
 Falk and Semon—Proctor's, N. Y., 22-27.
 Farbiann, Helena—Keith's, N. Y., 22-27.
 Gilmer, The—Keith's, N. Y., 22-27.
 Grah, Hett—Olympia, N. Y., 22-27.
 Gyles, Katherine—Proctor's, N. Y., 22-27.
 Haines and Pettigill—Olympia, N. Y., indef.
 Hathaway, Belle—Pastor's, N. Y., 22-27.
 Hines and Remington—New Grand, Boston, 22-27.
 Howard's Ponies—Hagan's, St. Louis, 22-27, Op. H. use, Chicago, March 1-6.
 Haynes, Gertrude—Hagan, St. Louis, 22-27.
 Hall, E. M.—Haymarket, Chicago, 22-27, Opera House, Chicago, March 1-6.
 Harvey, Maud—Opera House, St. Louis, 22-March 6.
 Hayes, Tommy—Keith's, Philadelphia, 22-27, Keith's, Boston, March 1-6.
 Johnson, Davenport and Lorella—Proctor's, N. Y., 22-27.
 Jerome and Bell—Pastor's, N. Y., 22-27, Rochester, March 1-6.
 Kendall, Ezra—Proctor's, N. Y., 22-27.
 Kersell, John—Proctor's, N. Y., 22-27.
 Kingsley, Edith—Keith's, N. Y., 22-27.
 Kurtz—Keith's, N. Y., 22-27.
 Kelly and Grey—Sea Ton, Jersey City, 22-27.
 Kramer, Harry—Pastor's, N. Y., 22-27.
 Krasnick, The—K. and E.'s, N. Y., indef.
 Karina, Mlle.—Olympia, N. Y., Jan. 25—indef.
 Latel, Edwin—Olympia, N. Y., 15-27.
 Little Egypt—Olympia, N. Y., 22-27.
 La Roche, Louis—Keith's, N. Y., 22-27.
 Littlefield, C. W.—Keith's, N. Y., 22-27.
 Myers, Billy—Pastor's, N. Y., 22-27.
 Midgley, The—Chicago, 22-27, St. Louis, 22-March 6.
 Marco Twine—K. and E.'s, N. Y., 1-March 15.
 Mitchell, Kitty—Olympia, N. Y., 22-27.
 Mack, Wilbur—Pike's, Cincinnati, 22-March 6.
 Nichols and Martell—Hopkins, Chicago, 22-27.
 Woodscript Trio—Pastor's, N. Y., 22-27.
 O'Brien and Havel—Olympia, N. Y., 22-27.
 Pantomime Trio—Pastor's, N. Y., 22-27.
 Palmer, Lew—Pittsburg, Pa., 22-27, Cincinnati March 1-6.
 Pastner Brothers—Olympia, N. Y., 8-27.
 Peabody, Witter J.—Proctor's, N. Y., 15-27.
 Quigley Brothers—Keith's, Boston, 22-27.
 Scott, Cora—Olympia, N. Y., 22-27.
 Rutledge, Gertrude—Pike's, Cincinnati, 22-27.
 Rice Brothers—Keith's, Boston, March 1-6.
 Robert Hilliard Co.—Keith's, N. Y., 22-27, Schiller, Chicago, March 1-6.
 Robyns, Mr. and Mrs. W. C.—Proctor's, N. Y., 22-27.
 Ryan and Richmond—Keith's, N. Y., 22-27.
 Shepard, Bert—Pastor's, N. Y., 22-27.
 Six Hasma Troupe—Olympia, N. Y., 22-27.
 Silver and Sparks—Keith's, N. Y., 22-27.
 Sands, Dick—Pastor's, N. Y., 22-27.
 Tachano—K. and E.'s, N. Y., Jan. 25, indef.
 Thomas and Barry—Pike's, Cincinnati, 22-March 6.
 Thornton, James—Olympia, N. Y., indef.
 Troubadour Four—Music Hall, N.Y., N. Y., 22-27.
 Gilmore's, Springfield, Mass., March 1-6.
 Taylor Twin Sisters—Casino, Paris, France, Feb. 1-March 15.
 Trues, Louise—Proctor's, N. Y., 22-27.
 Van Biese, Auguste—Olympia, N. Y., indef.
 Westworth, May—Pastor's, N. Y., 22-27, Gilmore's, Springfield, Mass., March 1-6.
 Western, Lillie—Pastor's, N. Y., 22-27.
 Wayburn, Ned—Pike's, Cincinnati, 22-March 6.
 Williams, Trio—Concord, N. H., 22-27.
 Whitte, W. E.—Pastor's, N. Y., 22-27.

OBITUARY.

Thaddeus Smith, a son of Sol Smith, died recently at St. Louis, leaving a widow and three daughters.
 Courtney H. Early, father of Adelaide Russell, died suddenly in West Orange, N. J., Feb. 8, at the age of forty-nine. The funeral was held Wednesday, Feb. 10, from his late residence in Valley Way. He was well and favorably known among the profession.

Mae St. John Bramhall died at the Fordham, N. Y., Home for Incubation, on Feb. 5. As Mae St. John she was a favorite comic opera singer ten years ago, and her several books of dainty verses had gained for her an enviable rank in the realm of literature. For two years she had been in retirement and death ended a tedious, painful illness.

BORN.

GRINNELL.—A son to Mr. and Mrs. Ben F. Grinnell (Ella Gardner) on Jan. 27.

MARRIED.

BEWLEY-BARNEY.—Harry Bewley and Violet Bar- ney, at Detroit, Mich.
 FENTON-MOORE.—John Fenton and Libbie L. Moore, on Feb. 6, at the Parlist Fathers' Church, New York.
 LEROY-GRIFFITH.—Robert Leroy and Elizabeth Griffith, at New York city, on Feb. 16.

DIED.

BRAMHALL.—Mae St. John Bramhall, at Fordham, N. Y., on Feb. 5.
 EARLY.—Courtney H. Early, in West Orange, N. J., on Feb. 8, aged 49 years.
 SMITH.—Thaddeus Smith, at St. Louis, Mo.
 WALKER.—Mollie Walker, in this city, on Feb. 18.

John Donahue

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May Irwin.

In a charming little white and gold drawing-room the interviewer sat waiting. It was a cozy apartment as well as a pretty one. On the table in the center were scattered the current magazines. In the corner between the windows was a writing desk in the state of disorder which indicates a large correspondence. A mandolin was lying on the sofa. On the piano, which seemed too big for the room, was much loose music. The mantle-piece held many photographs.

A little while before, and just around the corner, the interviewer had seen the first act of a play in which one Dottie Dimple took the audience into her confidence and made them feel that they were not at the theatre at all, but were attending an informal reception at her home. It would have seemed the most natural thing in the world for some one of the company to have answered her good natured banter, and somehow you felt that there would be nothing in the least out of the way in strolling upon the stage and making yourself at home drumming on the piano, perhaps, or loitering on the sofa. Everybody was at this afternoon soiree to have a good time, and was having it; the tea would be served presently.

The room in which the interviewer sat seemed to be merely a smaller edition of that on the stage. The white and gold furniture might have been the same. Only the woman, the room's soul, so to speak, was absent. Would she be the same, or would she make everything different? That was the question, and as the interviewer waited, with the murmurings of Broadway's turbulent stream in his ears, he remembered an impassioned romantic actor who, in private life, cared more for beer and pretzels than for romance; and a comedian—a very merry fellow before the footlights—who was an individual of most solemn and melan-choly aspect when off the stage; and then that old story of Punchinello who kept his audiences in roars of laughter while his heart was—The reverie was broken abruptly by the sound of the outside door opening and a clear, bell-like voice that had a familiar ring.

"Here, Mary, take my wrap and make me a cup of tea; I'm thirsty. Has there been any one to see me?"

"Yes'm, dere's a young man a-waitin' foh yo' now, mam."

There was a rustle of skirts in the hall, a feminine figure for an instant filled the doorway, and then—Dottie Dimple came forward with outstretched hand. It was the same Dottie whose image people who had been to the theatre that afternoon had in their minds, and whose jolly songs rang in their ears as they went smiling home. That story of Punchinello seemed absurd.

"And so," she said, "you want me to talk about myself. Really, I never do that; my managers attend to that sort of thing; and, besides, don't you think I'm rather too far-ree a subject for just one talk?" This characteristic joke was followed by the quizzical, humorous, Dottie Dimple smile, and then it began to dawn upon the interviewer that there was no such person as Dottie Dimple; that it was merry May Irwin, on the stage and off, everywhere, and all the time.

"So I'm to tell you the awful story of my past, am I? Well, I was a young and trusting girl, my past was—Oh, I beg your pardon, I forgot I'm not Dottie Dimple now. But, seriously, I suppose you think, from my accent, I come from Pittsburgh. Most people do. But you are all mistaken. I got that accent from Whitby, near Toronto, Canada, where I was born, and I am proud of it, just as I am proud of Toronto, where they don't read Sunday papers. My sister Flo and I sang in the Episcopal church choir there for three years when we were girls. That's why I am a Bohemian."

"And now I suppose you would like to ask how long ago that was. But you needn't. That is one of those things that 'no fellow can find out,' as Lord Dundreary said. But don't think that I am in the least ashamed of my age. Not at all; it is quite a respectable age. Besides singing in the church choir Flo and I used to speak pieces a good deal in the little red brick school house. We were real cute little girls. I haven't changed much, have I? But we outgrew the little red school house at last, and went to the St. Cecilia Convent at Port Hope. We had been there two or three years when we were notified one day that our father had failed in business. Well, we packed right off home. Something had to be done. We didn't spend much time wringing our hands and wondering what we could do. We could sing, and sing we did. No, we didn't become vaudeville artists. We just went into the variety business. We were with Tony Pastor's company and others, working hard and making a little money, but feeling none of the glamour of the footlights that young girls dream about. Then, all of a sudden, I made a leap from variety to Augustin Daly. I don't know just how it happened, except that Mr. Daly saw me, liked me and engaged me. I played a good many parts; one, by the way, in 'The Magistrate,' which Mr. Daly has recently revived. But I was supporting several people then, and money became a more important consideration than glory. So, a slave to filthy lucre—I will confess it—I returned to vaudeville, and have since risen to my present dazzling height."

A half wink and a humorous smile accompanied this remark.

"During my stage career I have learned a good many things," Miss Irwin went on, "and chief among them the wisdom of the adage about working and waiting. To succeed one must have perseverance and determination and—grit, that's the word. Now I flatter myself that I've got grit and plain horse sense. I'm nothing if not practical. It is not necessary to tell you that, is it, and yet," Miss Irwin continued with an expression of mingled fun and seriousness, "I have a little love in my heart, too."

The humble opinion of the interviewer is that Miss Irwin summed up her own character in her words about her grit and warmth of heart. She has a strong, almost masculine nature which is, however, so finely tempered by the feminine that the result is a positive yet eminently womanly personality. She has a broad forehead, and a firm large mouth, showing force of character. Yet her blue eyes are soft and melting; her mouth is mobile; there are no hard lines in her face. It is Miss Irwin's strength of mind, her masculinity, perhaps, that makes her that rare thing among women, an excellent comedienne; it is her more pronounced feminine nature that gives her delicacy and tact and charm. The combination of these qualities make her—well, May Irwin.

"One of the great blessings of my life," said Miss Irwin, "is good health. Never, in all of my twenty years upon the stage, have I missed a performance or a rehearsal, or have even been late. I have inherited my good health and whatever ability I may possess from my grandfather, John Campbell, as fine an old Scotchman as ever lived, who was for years in the Canadian parliament, and from my mother, who is a great deal more capable woman than I am. Why, if she had gone on the stage she would have been a second Peg Woffington. I never make a move without consulting her, and if she doesn't like a song, that settles it. Speaking of my family, I have received a bundle of letters from people named Irwin, who want to claim me for a relative. They tell me that I am the perfect picture of cousin Betty or Aunt Mary. The joke of it is that Irwin is only my stage name."

"This business of being a public character has odd features. I get forty or fifty letters a day from all sorts of people on all sorts of subjects. O, no! no such letters, all but them. I never received one in my life. I don't imagine that I appear very romantic. It's a pity, isn't it? I get a great many songs in my mail, too. I try them all and sometimes find a good one. As you know, I have made my greatest successes with negro songs. Perhaps the reason is that I like to sing them. It is no effort at all for me to pour out a rollicking negro melody that has ring and snap. Last year I thought 'The New Bull' was the greatest song of his kind in the world, but now I think that 'Crappy Dan' draws the line a little finer still. I am very fond of the colored people, too. 'George William, come in here, I want to see you.'"

There was a patter of small feet in the hall, and a colored gentleman about three feet high, in a bib and tucker, stepped into the room. "This is George William. Shake hands with the gentleman, George William." George William rolled his eyes and extended his hand, gravely. Then he turned abruptly on his heel and went out. "He's my youngest," laughed Miss Irwin, "and I am quite proud of him."

"I am very fond of my work. The stage has been good to me, and I am happy. And yet when the season closes I lose not a moment in shaking the dust of the city feet and flying to my Summer home in the Thousand Islands. I invite my friends up, and we have a go-as-you-please time. Nobody has to come to any meal on time except dinner, and nobody has to be accessible. We loaf about reading, and bathing, and boating. I ride a bicycle, too, although my managers don't like it. They are afraid I will get hurt. They even object to me riding in cars any more than is absolutely necessary. My Summer outing does me a world of good. I come back to town with enthusiasm for the season's work, and enter upon it with vim. This is necessary to the greatest success in the kind of work I do, and after months of playing it is not surprising that the keen edge of enthusiasm should become a little blunted. Invariably, when I am tired before the performance and think to myself, 'O, dear I wish I didn't have to go on to-night,' a subtle chilling wave comes to me from the audience the instant I put my foot upon the stage. We are not in sympathy with each other and the performance is not up to the standard. This is why I think it is more difficult to play comedy than serious roles. For comedy the actor must be at his very best to achieve the success of which he is capable. The audience is very quick to feel a false ring in his work. In serious parts on the other hand the actor may not be feeling very well or very gay and yet his mood will not be foreign to his part. I am a believer in comedy; I think it is more beneficial, on the whole, than emotional or tragic plays. There cannot be too much laughter in the world. It is the sunshine of life. I laugh a good deal myself," and added the interviewer, "the world laughs with you."

DATES AHEAD.

[CONTINUED FROM PAGE 15.]

DAY (the poet); F. N. Davison, mgr.: Gloversville, N. Y., Feb. 25-27; Syracuse March 16 Oswego 6 13; ELI PARKING: Hearns, Tex., Feb. 25, Navasota 25, Smithville 25.

LEEDS (hypnotist); J. C. Davis, mgr.: Bay City, Mich., Feb. 25-26.

LEO: Greenville, Miss., Feb. 25-27.

THE SAGES (A. R. McDole, mgr.): Lancaster, Pa., Feb. 25-27.

THE FLINTS (H. L. Flint, mgr.): Leavenworth, Kans., Feb. 25-27.

THE FORTRESS: Marquette, Mich., Feb. 25-27.

THE LEAGUE: Greenville, Miss., Feb. 25-27, Paducah, Ky., March 1-4; Frankfort, Ind., 2-13.

THE BALDWIN: Toledo, O., Feb. 25-27.

WINTON THE WONDER (Harry E. Mitten-trail, mgr.): Louisville, Ky., Feb. 25-27, Nashville, Tenn., March 1-4.

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The climaxes are strong and the situations numerous—particularly so in the third act. The studio scene, the finale which is reached by a series of well devised lines and scenes that make the curtain fall upon a vigorous and striking tableau. The finale of this act was received with tremendous cheers. In response to an enthusiastic call for a speech Mr. Drouet gave one.—The Item.

If applause be a gauge of approval, then the play has a brighter future than some others from a better known pen. The enthusiasm was unbounded from the first act to the last act. The entire audience became so demonstrative that the author was obliged to come before the curtain and make a short address of appreciation. The scene in the studio is an original one, in fact this is probably one of the most realistic scenes ever devised.—Evening Telegraph.

A play of great strength. The story rivets the attention at the start and holds it firm to the conclusion. The play was warmly received.—The Press.

The play was enthusiastically received. The story is wrought in an interesting manner. The action leads naturally to several strong climaxes.—The Enquirer.

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A most cordial reception greeted The Sculptress. Such enthusiasm was displayed, such ready appreciation is given. The play is cleverly constructed and written. The story is an original line. The interest is sustained from the rise to the fall of the curtain. The applause was deafening, and Mr. Drouet was forced to respond to a speech.—The Record.

A strong and exceedingly impressive story. Well conceived situations and thrilling climaxes (not of the heavy melodramatic order, however). Mr. Drouet's play appealed strongly to the large audience. The play permits of scenic display of an unusual order. The artistic grouping of the grand prize statue involving the plot of the play was superb.—The Call.

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